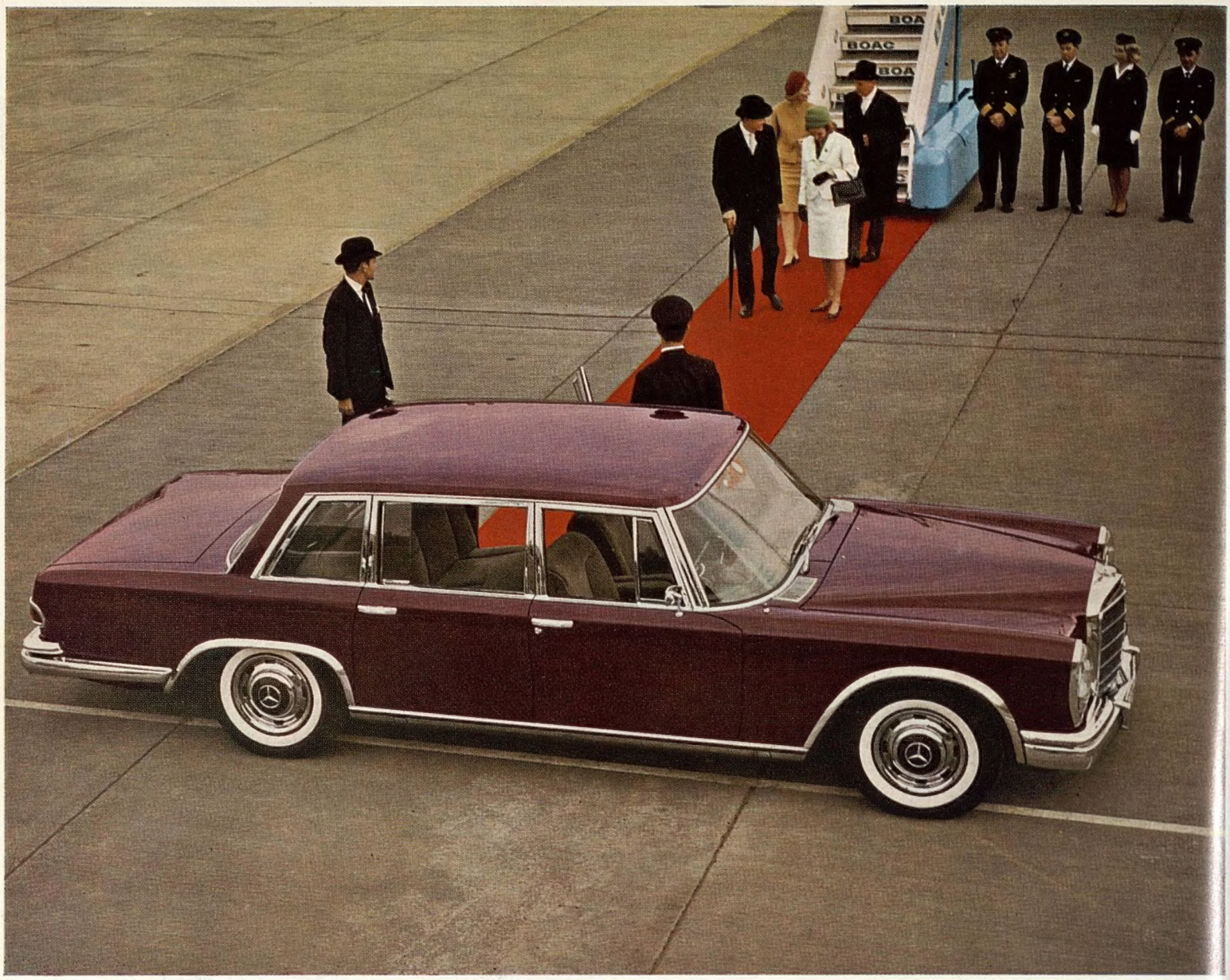
23rd/29th Oct

Incorporating The Tatler every Thursday 2/6 In every issue, a comprehensive guide to the entertainment scene

# london life




# *Still The Ultimate Symbol of Success*

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## THE WEEK AHEAD

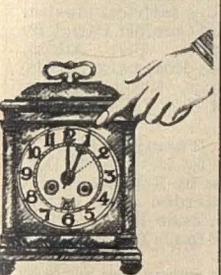
### SATURDAY 23

Sport: International hockey, England v Holland at Hoffman's Sports Ground, Chelmsford, Essex. 2 35 p m

Racing: Ovaltine Manchester Handicap at Doncaster. 3 p m. Distance 1½ miles

Army Hunter Trials at Knighton Down, Tidworth. 10 a m

An evening of concrete poetry at the Institute of Contemporary Arts, 17 Dover Street, W 1. 8 p m



Tonight British Summer Time Ends—put clocks back an hour before going to bed. Winter Time begins officially 2 a m 24 Oct

Pop: Gene Pitney, Peter & Gordon, Lulu & The Luvvers and the Rockin' Berries at the Granada, Walthamstow, 6 30 p m and 9 p m

TV: A Fight to Remember. Film of the Nelson v Moran contest in November 1910. BBC-2. 9 30 p m

### SUNDAY 24

United Nations Day: Queen and Prince Philip attend 20th anniversary service in Westminster Abbey. 11 a m

Music: Alfred Kitchin piano recital at Royal Festival Hall. 3 p m

London Symphony Orchestra, conducted by Istvan Kertesz (above), in United Nations Day Concert including world premiere of Benjamin Britten's Voices for Today at the Royal Festival Hall. 7 30 p m

Jazz: American Negro Blues Festival at Fairfield Hall, Croydon. 6 15 p m and 8 30 p m

RAF Battle of Britain concert, with Dora Bryan, Michael Bentine, Winifred Attwell, David Lodge, Danny Blanchflower, Henry Cooper and The Gang Show Company, at the Victoria Palace. 7 30 p m

### MONDAY 25

Music: Queen Mother attends Victoria League Gala Performance of London Philharmonic Orchestra & Glyndebourne Chorus, conducted by Bryan Balkwill, with Cleo Laine, Adele Leigh & Nicolai Gedda including first orchestral performance in England of Poulenc's The Story of Babar the Little Elephant at the Royal Festival Hall. 8 p m

Oxfam All Star Band at the Bull's Head, Barnes, featuring Kenny Baker, Dick Morrissey, Bob Burns, Phil Seaman, Bobby Wellins, Jimmy Witherspoon, Kenny Powell and Dave Goldberg. Jazz records will be raffled

The Clancy Brothers & Tommy Makem at the Royal Albert Hall. 8 p m

### TUESDAY 26

Parliament resumes after Summer Adjournment. After election of the Speaker, unfinished business will occupy the House until Proroguement, date of which will be announced on 28 Oct

Royal Dairy Show opens at Olympia 9 a m (continuing until Friday)

Watch Exhibition (including electronic, nuclear and photo-electric clocks) opens at Garrard's, 112 Regent Street, W 1. 9 a m (continuing until 6 Nov)

Art: Felix Kelly's one-man show opens at Tooth's, 31 Bruton Street, W 1. 9 30-6 p m. 9 30-1 p m Sat (continuing until 13 Nov)

Fashion Shows: Fashion House Group of London at the Hilton Hotel. 10 30 a m and 12 45 p m

Associated Fashion Designers of London at the Talk of the Town. 3 p m and 5 p m

The Beatles collect their MBE's at Buckingham Palace. 11 a m

Trafalgar Fair opens at Chelsea Town Hall. 11 a m-7 p m (one day only

Radio: Poetry of the Thirties. Third. 7 50 p m

### WEDNESDAY 27

Looking backwards: Queen attends 700th anniversary service of Duchy of Lancaster at the Queen's Chapel of the Savoy. 12 noon

Queen attends Duchy of Lancaster reception at St James's Palace. 9 30 p m

First night: N. F. Simpson's play The Cresta Run at the Royal Court Theatre. 7 p m thereafter 7 30 p m

Film Premiere of The Agony and the Ecstasy, starring Diane Cilento (above) and Charlton Heston, at the Astoria, Charing Cross Rd. 8 p m

Communication in the Modern World: lecture by Vice Admiral Hyman G Rickover (responsible for the US Navy's Polaris submarine programme), Guildhall, 8 30 p m

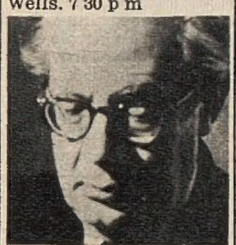
### THURSDAY 28

Winston Churchill's home at 28 Hyde Park Gate to be sold by auction (unless there is a previous private sale) at Knight, Frank & Rutley, 20 Hanover Square, W 1. 3 p m

Art: J. R. Soto's one-man show at Signals London, 39 Wigmore St, W 1 (continuing until 23 Dec)

Laurence Bradbury lectures on Max Beckmann in room 19 at the Tate Gallery, 3 p m (admission 3s 6d)

Music: British première of Janacek's From the House of The Dead, conducted by Charles Mackerras at Sadler's Wells. 7 30 p m



Recital by Segovia (above) at Fairfield Hall, Croydon. 7 45 p m

The Barrow Poets at the Printer's Devil, 98 Fetter Lane, EC 4. 8 30 p m

New Book: The Memoirs of Liddell Hart (volume 2). Cassell. 42s

TV: Barbra Streisand in Show of the Week. Emmy winning show from America. BBC-2. 9 25 p m

### FRIDAY 29

Christmas bazaar opens in Harrod's central hall

Art: Anthony Caro's one-man show opens at Kasmin, 118 New Bond St, W 1 (continuing until 27 Nov)

Re-opening of Othello, with Sir Laurence Olivier, at the National Theatre. 7 30 p m

Music: Dietrich Fischer-Dieskau (above) recital at the Royal Festival Hall. 8 p m

Friday Evening Discourse: Infancy, Childhood and Adolescence in the Wild Chimpanzee by Baroness Jane Van Lawick-Goodall. Royal Institution, 21 Albemarle St, W 1. 9 p m (for members and their friends—others interested should apply to the secretary)

Radio: The Dog Beneath the Skin. Third Programme. 9 p m

TV: Angela Lansbury on the Danny Kaye Show. BBC-2. 8 p m

## Wed: The Night to stay in

BBC-1

THE BEST OF HANCOCK. Repeat of the finest of the Hancock's Half-Hour series. Tonight, Hancock and Sid James in Twelve Angry Men

BBC-2 8 50 pm

NEW RELEASE arts magazine. Ann Jellicoe interviewed, Eduardo Paolozzi filmed, and Pamphlets without Passion, the decline of political pamphleteering

BBC-2 9 30 pm

THE VINTAGE YEARS OF HOLLYWOOD. Now and Forever, 1934. Directed by Henry Hathaway, with the infant Shirley Temple, Gary Cooper, Carole Lombard

ITV 9 40 pm

CRIME AND THE BENT SOCIETY. Part One of a three-part inquiry into the links between the public and the criminal. Some notable villains appear. Granada

BBC-2 11 10 pm

JAZZ 625. Wes Montgomery and his Quartet

Anthony Cobb

**Cover:** Paris couturier Emmanuel Ungaro (centre) with a model wearing a green woollen gabardine coat typical of his newest collection. On the left Vidal Sassoon who created a new hairstyle

# PREVIEW

*A long-range look at entertainment in the next two months. It includes theatre, films, music, ballet, art and hard-cover books*

## THEATRE

*Continued from page 4*

**Leatherhead Repertory Theatre,** High St, Leatherhead, Surrey (LE7 2852 & 5522). Sat 23 Oct: TOM JONES, adapted by Joan Macalpine from Henry Fielding. Dir: Frederick Farley. Stars: Christopher Bidmead, Helen Lindsay, Sonia Graham, Frank Shelley. 4 0 (ends 6 20); 7 30 (ends 9 50).
T 26 Oct: THE BIRTHDAY PARTY by Harold Pinter. Dir: Robert Cartland. Stars: Patricia Lawrence, Virginia Stride, Laidlaw Dalling, Lennard Pearce. T, Th & F, 7 30 (ends 9 35); W, 2 30 (ends 4 35); 8 0 (ends 10 5)

**Nottingham Playhouse** (Nottingham 45671). Sat 23 Oct: T, Th, F: PRIVATE LIVES by Noël Coward. Dir: Ronald Magill. Stars: Judi Dench, Edward Woodward. Sat, 3 0 (ends 5 15); 8 0 (ends 10 15). T, Th, F, 7 30 (ends 9 45)
* M 25 Oct: RICHARD II by Shakespeare. Dir: John Neville. Stars: John Neville, Alan Howard. 7 30 (ends 10 15)
W 27 Oct: MEASURE FOR MEASURE by Shakespeare. Dir: John Neville. Stars: Judi Dench, Alan Howard, Christopher Hancock. 7 30 (ends 10 15)

* **Oxford Playhouse** (Oxford 47133). Sat 23 Oct: ANTIGONE by Jean Anouilh. Dir: Harold Lang. Stars: Barbara Young, James Cairncross. 5 0, 8 15
M 25 Oct: WAITING FOR GODOT by Samuel Beckett. Presented by Hertford College. M-F, 8 0

* **Royal Shakespeare**
* **Theatre.** Stratford-on-Avon (Stratford 2271). Sat 23 Oct & T 26 Oct: THE JEW OF MALTA by Marlowe. Dir: Clifford Williams. Star: Eric Porter. 7 30
* M 25 Oct: LOVE'S LABOUR'S LOST by Shakespeare. Dir: John Barton. Stars: Glenda Jackson, Janet Suzman, William Squire, Brewster Mason. 7 30
* W 27 Oct: THE MERCHANT OF VENICE by Shakespeare. Dir: Clifford Williams. Stars: Eric Porter, Janet Suzman. 2 30, 7 30 (also Sat 23 Oct, 2 30)
* Th 28 Oct: TIMON OF ATHENS by Shakespeare. Dir: John Schlesinger. Stars: Paul Scofield, Brewster Mason, Paul Rogers. 2 30, 7 30
* F 29 Oct: THE COMEDY OF ERRORS by Shakespeare. Dir: Clifford Williams. Stars: Ian Richardson, Charles Kay, Susan Engel. 7 30

## LECTURES

**British Museum,** Bloomsbury, WC 1 (MUS 1555). Lectures by BM Guide Lecturing Service
Sat 23 Oct: 11 30 Graphic art of Japan, Picture Books. 3 The Elgin Marbles
Mon 25 Oct: 11 30 Magna Carta. 3 Some masterpieces of drawing from the Print Room
Tues 26 Oct: 11 30 Greek vase painting. 3 Sutton Hoo ship
Wed 27 Oct: 11 30 Aspects of graphic art, Durer. 3 Moslem antiquities
Thur 28 Oct: 11 30 Chinese painting. 3 Some masterpieces of the British Museum
Fri 29 Oct: 11 30 The Polynesians. 3 The Elgin Marbles

**Wallace Collection,** Hertford House, Manchester Sq, W 1 (WEL 0687)
Wed 27 Oct: 1 Snuffboxes, Miss E Murdoch
Fri 29 Oct: 2 30 Spanish painting, Miss M Kay

**Victoria & Albert Museum,** S Kensington, SW 7 (KEN 6371)
Sat 23 Oct: 3 Chelsea Porcelain, J Cushion
Tues 26 Oct: 1 15 Costume & Social History, Miss Lowenthal

## THEATRE

### NOVEMBER

**WED 3 Saved** by Edward Bond. Royal Court Theatre. Sexual relationships in South London. Dir: William Gaskill. Members of the English Stage Society only. Enters repertory

**MON 8 The Royal Variety Show,** Palladium

**MON 15 The Glass Menagerie** by Tennessee Williams. Gwen Ffrangcon-Davies and Anna Massey. Dir: Vivian Matalon. Des: Brian Currah. (Theatre unspecified)

**THUR 18 Barefoot in the Park** by Neil Simon. Comedy, from New York. Mildred Natwick and Kurt Krasner original Broadway stars. Plus Daniel Massey and Marlo Thomas. (Theatre unspecified)

**FRI 26 The Royal Hunt of the Sun** by Peter Shaffer. Spanish conquest of Peru. Revival at the Old Vic. Colin Blakely, Robert Stephens. Dir: John Dexter. Desmond O'Donovan

**TUES 23 Man and Superman** by Bernard Shaw. Alan Badel, Sian Philips, Zena Walker, Marie Lohr, John Robinson. Dir: Philip Wiseman. Arts Theatre Club

### DECEMBER

**THUR 2 Hello Dolly** by Michael Stewart (book) and Jerry Herman (music and lyrics). Mary Martin is The Matchmaker in adaptation of Thornton Wilder's play. Theatre Royal, Drury Lane

**WED 8 Twang!!** Book by Lionel Bart and Harvey Orkin, music and song words by Lionel Bart. Satirical interpretation of the Robin Hood legend. James Booth, Barbara Windsor, Bernard Bresslaw. Dir: Joan Littlewood. Des: Oliver Messel. Shaftesbury Theatre

**WED 15 Charlie Girl.** Music and lyrics by David Heneker and John Taylor. Book by Hugh and Margaret Williams. With Anna Neagle, Joe Brown, Hy Hazell

**FRI 17 Peter Pan** by J M Barrie. Annual revival with, this year, Sylvia Syms in the trouser role. Scala Theatre

**TUES 21 The Curse of the Daleks** by David Whitaker and Terry Nation. Year 2179. Scene: City of the Daleks. Strand Theatre. Matinees only

**THUR 23 Babes in the Wood.** Pantomime with Frank Ifield, Sid James, Roy Kinnear, Kenneth Connor, Arthur Askey, Tricia Money. Palladium

## MUSIC

### NOVEMBER

**THUR 4 London Symphony Orchestra,** cond: Aaron Copland. Royal Festival Hall, 8 p m. Programme includes three works by Copland

**SUN 7 Recital of Indian music.** Ravi Shankar (sitar), Alla Rakha (tabla). Royal Festival Hall, 3 p m

**WED 10 Leipzig Gewandhaus Orchestra,** cond: Vaclaw Neumann. Dieter Zechlin (piano). Royal Festival Hall, 8 p m

**THUR 11 The Dream of Gerontius, Elgar.** London Philharmonic Orchestra and Choir, cond: John Pritchard. Soloists: Janet Baker, Ronald Dowd, Don Garrard. Royal Festival Hall, 8 p m

**SAT 20 Vienna Boys Choir,** cond: Wolfdieter Maurer. Royal Festival Hall, 8 p m

**MON 22 Bach Choir,** cond: David Wilcocks, London Symphony Orchestra. Royal Festival Hall, 8 p m. Programme includes first performance of Herbert Howells' Stabat Mater

**TUES 23 Royal Concert (Festival of St Cecilia).** Royal Philharmonic Orchestra, cond: Sir Malcolm Sargent. Royal Festival Hall, 8 p m

**FRI 26 Messiah, Handel.** London Symphony Orchestra, cond: Sir Malcolm Sargent. Soloists: Heather Harper, Marjorie Thomas, Gerald English, John Shirley-Quirk. Combined Choirs. Royal Albert Hall, 7 30 p m

**Czech Philharmonic Orchestra,** cond: Karel Ancerl. Royal Festival Hall, 8 p m

### DECEMBER

**WED 1 BBC Symphony Orchestra,** cond: Antal Dorati. Soloist: Daniel Barenboim (piano). Royal Festival Hall, 8 p m

**THUR 2 London Philharmonic Orchestra,** cond: John Pritchard. Soloist: Shura Cherkassy. Royal Festival Hall, 8 p m

**TUES 7 London Philharmonic Orchestra,** cond: Sir Adrian Boult. Soloist: Michel Schwalbe (violin). Royal Festival Hall, 8 p m

**WED 8 BBC Symphony Orchestra,** cond: Sixten Erhling. Soloist: Alfredo Campoli. Sibelius Centenary Concert. Royal Festival Hall, 8 p m. Pohjola's Daughter, Violin Concerto, Oceanides, Symphony No 4

**SUN 12 London Symphony Orchestra,** cond: Istvan Kertesz. Soloist: Bruno-Leonardo Gelber (piano). Royal Festival Hall, 8 p m. Mahler, Symphony No 1; Brahms, Piano Concerto No 1

**TUES 14 New Philharmonia Orchestra,** cond: Markevitch. Royal Festival Hall, 8 p m

**THUR 16 London Philharmonic Orchestra and Choir,** cond: John Pritchard. Messiah. Soloists: Elizabeth Robson, Yvonne Minton, John Wakefield, Donald Bell

## OPERA, BALLET

### NOVEMBER

**MON 1 Die Walküre.** Covent Garden, 6 p m (revival). Valki, Jones; Veasey; Kozub, Ward. Cond: Edward Downes

**TUES 2 Götterdämmerung.** Covent Garden, 6 p m (revival). Shuard, Harper; Veasey; Windgassen. Cond: Edward Downes

**WED 10 Le Nozze di Figaro.** Covent Garden, 7 p m (revival). Sciutti, Carlyle, Veasey, Ganzarolli, Bacquier. Cond: Colin Davis

**THUR 11 The Mines of Sulphur,** by Richard Rodney Bennet. Sadler's Wells, 7 30 p m (revival). Cond: Norman Del Mar

**TUES 16 Romeo and Juliet.** The Royal Ballet, Covent Garden, 7 30 p m (revival). Gable, Seymour. Cond: Lanchberry

### DECEMBER

**WED 1 Simon Boccanegra,** by Verdi. Covent Garden, 7 p m. New production by Tito Gobbi. Soloists: Santunione, Gobbi, Cioni, Rouleau. Cond: de Fabritiis

**THUR 2 A Masked Ball,** by Verdi. Sadler's Wells, 7 30 p m (revival). Cond: Mario Bernardi

**SAT 4 Serenade** (Tchaikovsky/Balanchine), **Le Baiser de la Fee** (Stravinsky/Macmillan), **The Dream** (Mendelssohn/Ashton). The Royal Ballet, Covent Garden, 7 30 p m. Cond: Lanchberry

**WED 8 Giselle.** The Royal Ballet, Covent Garden. 7 30. Nadia Nerina, David Blair. Cond: Lanchberry

**TUES 14 Australian Ballet,** New Victoria Theatre. Raymonda, new production by Nureyev. Fonteyn, Nureyev (season until 24 December)

**THUR 23 Cinderella** (Prokofiev/Ashton). Royal Ballet, Covent Garden. New designs by Henry Bardon. Fonteyn, Ashton, Helpmann

## FILMS

### NOVEMBER

**THUR 4 A Study in Terror.** Thriller. *Director: James Hill. Stars: John Neville as Sherlock Holmes, Robert Morley, Anthony Quayle.* World Première, Leicester Square Theatre

**THUR 18 Situation Hopeless But Not Serious.** *Director: Gottfried Reinhardt.* From the novel **No Hiding Place** by Robert Shaw. *Star: Alec Guinness.* Plaza

**TUES 23 The Heroes of Telemark.** *Director: Anthony Mann.* WW II Norwegian Commando operation against Germany's only heavy water factory. *Stars: Kirk Douglas, Richard Harris, Ulla Jacobson, Michael Redgrave.* Royal Charity Première at the Odeon, Leicester Square

**SUN 28 Seven Faces of Doctor Lao.** *Director: George Pal.* Special effects fantasy. *Stars: Tony Randall, Arthur O'Connell, Barbara Eden.* General Release

**DATE UNDECIDED Lady L.** *Director: Peter Ustinov.* From Romain Gary's novel about a woman who rises from the gutter to riches. *Stars: Sophia Loren, Paul Newman, David Niven, Peter Ustinov.* Empire

**Four in the Morning.** *Director: Anthony Simmons.* About a few hours in the lives of two couples. First prize at the Locarno Festival. *Stars: Ann Lyn, Judi Dench.* Cameo-Royal

### DECEMBER

**THUR 23 The War Lord.** *Director: Franklin Schaffner.* Medieval epic. *Stars: Charlton Heston, Rosemary Forsyth, Guy Stockwell, Richard Boone.* Odeon Leicester Square

**WED 29 Thunderball.** *Director: Terence Young.* James Bond No 4. *Stars: Sean Connery, Claudine Auger, Luciana Paluzzi.* Première at London Pavilion

## NATIONAL FILM THEATRE

*Some of the outstanding films in the Carl Dreyer season:*

### OCTOBER

**SUN 31 Master in the House.** 1925. An intimate study of Danish family life. *Star: Mathilda Neilsen*

### NOVEMBER

**TUES 2 Master in the House**
**WED 24 Passion of Joan of Arc.** 1928. *Star: Marie Falconetti*
**FRI 26 Vampyr.** 1932. Fantasy horror. *Star: Julian West*
**TUES 30 Vampyr**
**SUN 28 Ordet.** 1954. A young farmer's obsession with the idea that he is Christ. *Star: Henrik Malberg*
**Day of Wrath.** 1943. "The implacable ringing of the witch bell"—C A Lejeune

### DECEMBER

**WED 1 Day of Wrath**
**THUR 2 Vampyr**

## BOOKS

### NOVEMBER

**MON 1 A Stroll Before Dark** by Richard Church. Essays. Heinemann 30s

**Friends And Heroes** by Olivia Manning. Novel. Heinemann 30s

**Confessions of an Irish Rebel** by Brendan Behan. Hutchinson 30s

**THUR 4 After Julius** by Elizabeth Jane Howard. Novel. Cape 30s

**The Room** by C Day Lewis. Poetry. Cape 18s

**The Robert Carrier Cookbook** by Robert Carrier. Nelson £6 6s

**Time of Silence** by Martin Luis Santos. Novel. Calder 30s

**Proust and Three Dialogues with Georges Duthuit** by Samuel Beckett. Calder 18s

**David Bailey's Box of Pinups** by David Bailey. Weidenfeld & Nicolson. £3 3s

**The Making of the President 1964** by Theodore H. White. Cape 42s

**My Life for Beauty** by Helena Rubinstein. Bodley Head 30s

**MON 8 An Hotel is Like a Woman** by Willi Frischauer. Frewin 35s

**Parnassus Near Piccadilly** by Leslie Frewin. Anthology. Frewin 50s

**Yes I Can** by Sammy Davis Junior with Jane and Burt Boyar. Autobiography. Cassell 36s

**The Great War** by John Terraine. History. Hutchinson £3 3s

**To Criticise the Critic** by T S Eliot. Essays and lectures. Faber 25s

**The Strings are False.** Louis MacNeice's posthumous autobiography. Faber 30s

**The Private Life of Mr Gladstone** by Richard Deacon. Biography. Muller 25s

**The Dictionary of Drink and Drinking** by Oscar Mendelsohn. Macmillan 45s

**MON 15 One Chilly Siberian Morning** by Douglas Botting. Travel. Hodder & Stoughton 30s

**The Art Game** by Robert Wraight. Art. Frewin 35s

**Illustrious Friends** by Lady Birkenhead. Hamish Hamilton 50s

**A Smell of Burning** by Margaret Lane (Lady Huntingdon). Novel. Hamish Hamilton 25s

**A Hunter's Story** by C J P Ionides. Autobiography. W H Allen 30s

**Honor Blackman's Book of Self Defence** by Honor Blackman. Deutsch 18s

**THUR 18 The Four Seasons** by Arnold Wesker. Play. Cape 16s

**The Pearly Kingdom** by Geoffrey S Fletcher. Drawings of the East End. Hutchinson 30s

**THUR 25 A Thousand Days** (Kennedy in the White House) by Arthur Schlesinger Jr. Deutsch 55s

**Selected Letters** Marquis de Sade. Peter Owen 30s

**I Jan Cremer** by Jan Cremer. Autobiographical novel. Calder 30s

**The Miracle of the Rose** by Jean Genet. Novel. Anthony Blond 30s

**Gauguin in the South Seas** by Bengt Danielsson. Allen & Unwin 42s

## ART

### NOVEMBER

**THUR 18 Art Nouveau.** Grosvenor Gallery, Davies St. First full-scale exhibition of paintings, sculpture, furniture, ceramics, glass, fabrics, etc., in a London Gallery, designed and arranged by Martin Battersby.
**SAT 20 William Roberts** (b 1895). Tate Gallery. Retrospective exhibition of paintings, drawings and watercolours

### DECEMBER

**FRI 3 David Hockney** exhibition of paintings made this year at Kasmin Gallery, New Bond St

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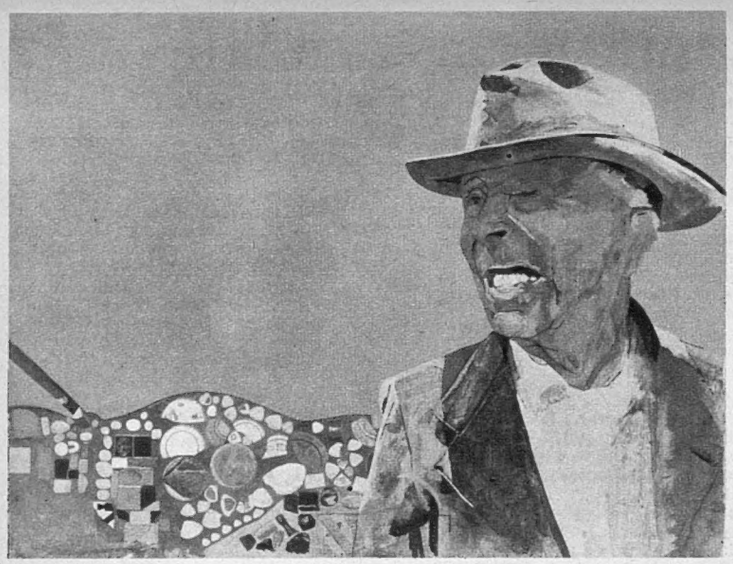
| | OPERA | RECITALS | CONCERTS |
|---|---|---|---|
| **sat 23** | ✱ **ROYAL OPERA HOUSE. Madama Butterfly.** Puccini (in Italian). 7 30. Conductor: Balkwill. Stars: Vaughan, Guy, Turp, Shaw<br>✱ **SADLER'S WELLS. Orfeo,** Monteverdi. ✱ 7 30. Conductor: Leppard. Stars: Baldwin, Cooper, Kern, Gilmore, Howard Wakefield, Conrad, Dean, Mangin | **WIGMORE HALL.** Partita No 2, Bach. Edwin Carr, Sonata (1964). Sonata op 109, Beethoven. 4 etudes, Sonata in B flat minor, op 35, Chopin. 3 0. **Thomas McIntosh** (piano)<br>**WIGMORE HALL.** 7 30. **Youra Guller** (piano)<br>**BLOOMSBURY CENTRAL CHURCH,** WC 2. Ein Deutsches Requiem, Brahms. 7 30. **Orpington Chorale** (Sheila Mossman), **Lorna Elias** (soprano), **Geoffrey Shaw** (baritone) | **ROYAL FESTIVAL HALL.** Overture: The Mastersingers, Wagner. Purcell Variations and Fugue, Britten. Jeux d'enfants Suite, Bizet. Capriccio Espagnol, Rimsky-Korsakov. 11 0 a m. Conductor: **Trevor Harvey, London Symphony Orchestra.** Overture: Prometheus. Symphony No 3 in E Flat (Eroica), Beethoven. Symphony No 2 in D, Brahms. 8 0. Conductor: **Stanley Pope, New Philharmonia Orchestra**<br>**ROYAL ALBERT HALL.** Elim Jubilee Thanksgiving Services. Theme: "Now Thank We All Our God". 3 0, 6 30. Speaker: Rev P S Brewster (President). Choirs from Scotland, Ireland, Wales, London Crusader Choir, Massed Youth Choirs. Musical director: Rev Douglas B Gray |
| *A detailed guide to the musical scene. Concerts, recitals and operas personally recommended by Andrew Porter of* The Financial Times *are marked with one, two or three stars* | | | |
| **sun 24** | | **ROYAL FESTIVAL HALL.** Waldmädchen Variations, Beethoven. Adagio in E, Schubert. Sonata in B flat, D960. Pictures at an Exhibition, Mussorgsky. 3 0. **Alfred Kitchin** (piano)<br>**WIGMORE HALL.** "Ich ruf' zur Dir", Bach-Busoni. Papillons, Schumann. Sonata in C major, Haydn. La puerta del vino, Debussy. Sonata in D major, op 53, Schubert. La valse, Ravel. Pavane pour une infante defunte. 3 0. **Alasdair Graham** (piano)<br>**FAIRFIELD HALL,** Croydon (CRO 9291). 4th American Folk-Blues Festival, 1965. **A Documentary of the Authentic Blues.** 6 15, 8 30. Big Mama Thornton, Lonesome Jimmy Lee, Eddie Boyd, Buddy Guy, Doctor Ross, Freddie Below, J B Lenoir, Big Shaky Horton, Roosevelt Sykes, Mississippi Fred McDowell | **ODEON, SWISS COTTAGE,** NW 3 (PRI 5905). Overture: Egmont, Beethoven. Violin concerto, Brahms. Symphony No 7 in A, Beethoven. 7 30. Conductor: **Rudolf Kempe, Royal Philharmonic Orchestra. Raymond Cohen** (violin)<br>✱ **ROYAL FESTIVAL HALL.** United ✱ Nations Day Concert. Variations on an original theme (Enigma), Elgar. Voices for Today, Britten. Te Deum, Bruckner. 7 30. (World première concurrent with Moscow, New York and Paris.) Conductor: **Istvan Kertesz, London Symphony Orchestra & Chorus.** Soloists: **Elizabeth Vaughan, Norma Procter, Gerald English, Donald McIntyre** |
| **mon 25** | ✱ **ROYAL OPERA HOUSE. Il Trovatore,** ✱ Verdi (in Italian). 7 0. Conductor: Giulini. Stars: Jones, Cossotto, Bergonzi, Glossop, Vinco | **WIGMORE HALL.** Trios by Loeillet, Thea Musgrave, Fricker, Telemann, Walter Leigh. Duet for flute and oboe, W F Bach. Presages for solo oboe. 3 episodes for flute and oboe, Don Banks. 7 30. **Da Vinci Trio** (flute, oboe, piano), **Douglas Whittaker, Janet Craxton, Alan Richardson**<br>**ROYAL ALBERT HALL. The Clancy Brothers.** 8 0. With **Tommy Makem** | **ROYAL FESTIVAL HALL.** Gala Concert. Overture, Orpheus in the Underworld, Offenbach. Operatic and Operetta Arias and Duets including Wer hat die liebe uns ins Herz gelegt (The Land of Smiles), Lehar. Wer uns Getraut (The Gypsy Baron), J Strauss. The Story of Babar the Little Elephant (first perf in England with orchestra), Poulenc. Excerpts from The Merry Widow, Lehar. 8 0. Conductor: **Bryan Balkwill. London Philharmonic Orchestra, Glyndebourne Chorus.** Soloists: **Adele Leigh** (soprano), **Nicolai Gedda** (tenor), **Cleo Laine** (narrator). In the gracious presence of H M Queen Elizabeth The Queen Mother and H R H Princess Alice, Countess of Athlone |
| **tues 26** | **SADLER'S WELLS. Cosi Fan Tutte,** Mozart. 7 30. Conductor: Loughran. Stars: Wilson, Armstrong, Kern, Wakefield, Dowling, Morgan. Last performance<br>✱ **ROYAL OPERA HOUSE. Madama Butterfly,** Puccini (in Italian). 7 30. Conductor: Balkwill. Stars: Vaughan, Guy, Turp, Shaw | **LAW SOCIETY'S HALL,** 113 Chancery La, WC 2. **The Pleeth Ensemble.** 6 30<br>**WIGMORE HALL. Fantasia and Sonata** in C minor, K475 and K457, Mozart. Fantasia, op 49, Chopin. In the Mist, Janacek. Pictures at an exhibition, Mussorgsky. 7 30. **Gwenneth Pryor** (piano)<br>**4 ST JAMES'S SQ, SW 1.** 8 0. **Oscar Borgerth** (violin) | **BISHOPSGATE HALL.** 1 5. Conductor: **Harvey Philips, RCM Chamber Orchestra**<br>**ROYAL FESTIVAL HALL.** Symphony No 31 in D, K297 (Paris), Mozart. Suite, Le Bourgeois Gentilhomme, R Strauss. Symphony No 4 in E minor, Brahms. 8 0. Conductor: **Josef Krips, New Philharmonia Orchestra** |
| **wed 27** | ✱ **ROYAL OPERA HOUSE. Il Trovatore,** ✱ Verdi (in Italian). 7 0. Conductor: Giulini. Stars: Jones, Cossotto, Bergonzi, Glossop, Vinco<br>✱ **SADLER'S WELLS. Carmen,** Bizet. 7 0. Conductor: Mackerras. Stars: Curphey, Reakes, Rendell, Blackham, Smith, Chorley, Herincx, Moyle, Jones, Dean | **ROYAL ALBERT HALL.** Church of England Children's Society. 84th Anniversary and Founders Day Festival. 2 30. Entertainment by the **Italia Conti School of Dancing.** Speaker: The Rt Hon The Earl of March. Chairman: Sir Keith Officer, OBE, MC. Presentation of Purses to be received by The Rt Hon Lady Spencer Churchill, GBE<br>**ROYAL FESTIVAL HALL.** Fantasia in G, BWV 572, Bach. Psalm 116, A van Noordt. Choral No 2 in B minor, Franck. Ricercare (first perf in England), Fricker. Prelude, Adagio, Trio and Fugue in B flat, Bach. 5 55. **Albert de Klerk** (organ) | **ROYAL FESTIVAL HALL.** Symphony No 104 in D (London), Haydn. Piano Concerto in A, K414. Aria, Parto, parto (Titus), K621. Concert Aria, Ch'lo mi scordi di te, K505, Mozart. Overture, L'Italiana in Algeri, Rossini. 8 0. Conductor: **Harry Blech, London Mozart Players.** Soloists: **Janet Baker** (mezzo-soprano), **Hans Leygraf** (piano) |
| **thur 28** | ✱ **SADLER'S WELLS. From The House** ✱ **Of The Dead,** Janacek. 7 30. Conductor: Mackerras. Stars: Andrew, Chorley, Dempsey, Dowd, Bowman, Dowling, Easton, Moyle. New production<br>**ROYAL OPERA HOUSE** (Closed) | **WIGMORE HALL.** Schubert programme. 1 5. **Rosemarie Wright** (piano)<br>**ST MARY ABBOTTS, W 8.** 1 10. **Valerie Rigg** (violin), **Anthony Green** (piano)<br>**ST JAMES'S,** Piccadilly. Variations in B, Karamanov. Shostakovich, Prokofiev. 1 15. **Anne Smith** (piano)<br>**WIGMORE HALL.** Piano works by Brahms-Farras and Faure. Songs by Bellini, Duparc and Falla. 7 30. Kirckman Concert Society. **Cyril Smith & Phyllis Sellick** (2 pianos), **Sheila Armstrong** (soprano), **Martin Jones** (piano)<br>**FAIRFIELD HALL,** Croydon (CRO 9291). Guitar recital. 7 45. **Andrès Segovia** (guitar) | ✱ **ROYAL FESTIVAL HALL.** Overture, Semiramide, Rossini. Sinfonia Concertante in E flat, K297b, Mozart. Suite, Ma Mere l'Oye, Ravel. La Mer, Debussy. 8 0. Conductor: **Carlo Maria Giulini, New Philharmonia Orchestra.** Soloists: **Ian Wilson** (oboe), **Bernard Walton** (clarinet), **Gwydion Brooke** (bassoon), **Alan Civil** (horn) |
| **fri 29** | ✱ **ROYAL OPERA HOUSE. Madama Butterfly,** Puccini (in Italian). 7 30. Conductor: Balkwill. Stars: Vaughan, Guy, Turp, Shaw<br>**SADLER'S WELLS. Orfeo,** Monteverdi. 7 0. A performance for Youth and Music. Not available for public booking | ✱ **ROYAL FESTIVAL HALL.** An die ferne ✱ Geliebte, op 98. Six Geistliche Lieder, op 48, Beethoven. 8 0. **Dietrich Fischer-Dieskau** (baritone), **Gunther Weissenborn** (piano)<br>**WIGMORE HALL.** Sonata op 102, No 1, Beethoven. Sonata (1954), Otto Joachim. Sonata in D major, Bach. Sonata op 99, Brahms. 7 30. **Talmon Herz** (cello), **Martin Isepp** (piano) | **GUILDHALL SCHOOL OF MUSIC.** Chamber Concert. 4 0<br>**ROYAL ALBERT HALL.** An Industrial Concert. Overture, Tannhauser, Wagner. Piano Concerto in A minor, Schumann. Suite, Swan Lake, Tchaikovsky. Horn Concerto No 3 in E flat, Mozart. Marche Slave, Tchaikovsky. 7 45. Conductor: **Fistoulari, London Philharmonic Orchestra.** Soloists: **Malcolm Binns, Keith Whitmore** |

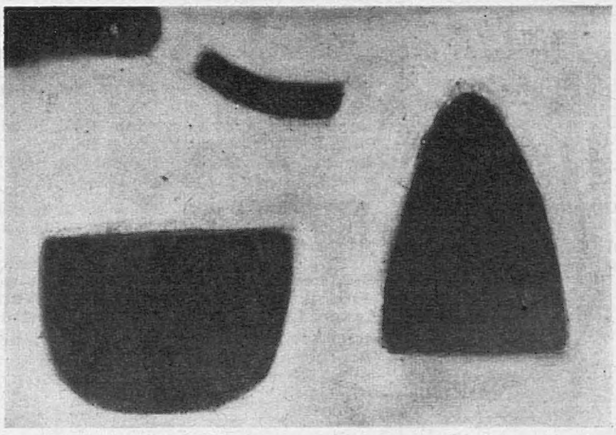


*Peter Blake at the Robert Fraser Gallery*

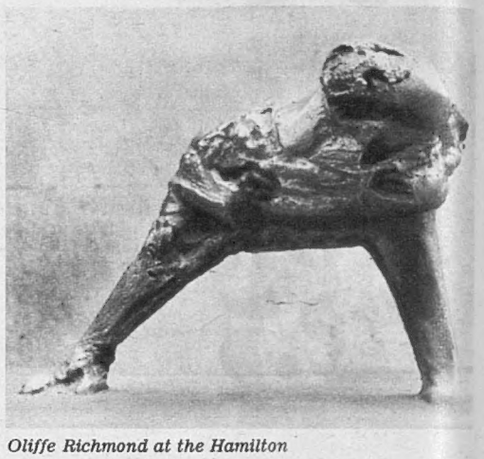
*Fuseli at Colnaghi*

*Palmyran sculpture at the Arcade*

*Georges Lemmer at the Kaplan*

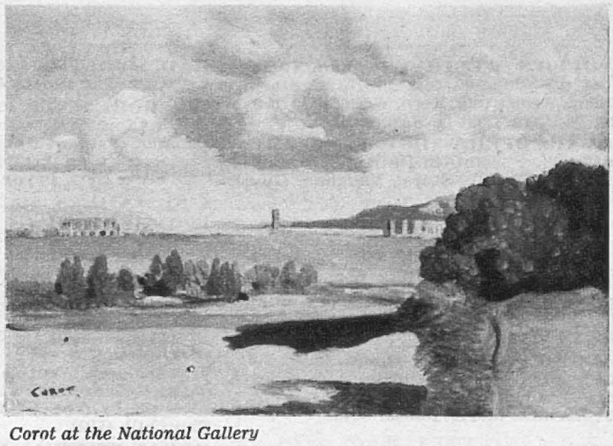


*William Scott at the Hanover*



*Oliffe Richmond at the Hamilton*

*Jacopo Amigoni at the Lasson*



*Corot at the National Gallery*

*Max Beckmann at the Tate*

# GALLERIES

*A selective guide compiled by Keith Sutton. Exhibitions especially recommended are marked with one, two or three stars*

## OPENING INDIVIDUAL SHOWS

**Peter Barrett,** Drian, 5-7 Porchester Pl, W 2. PAD 9473. Paintings from Greece, 30 recent pictures, one or two very large, from 50-200 guineas. 26 Oct-20 Nov. M-Sat 10-6

✱ **Anthony Caro,** Kasmin, 118 New Bond St, W 1. MAY 2821. First show for two years of sculptor who has influenced the new younger British sculptors in a big clean-limbed way. 29 Oct-27 Nov. M-F 10-5 30, Sat 10-1

**Felix Kelly,** Tooth's, 31 Bruton St, W 1. GRO 6741. New Zealand born artist known for his landscape capriccios with fantastic juxtapositions. 30 paintings and some gouaches; this show includes a series of London Lodges, Romanticized Landscapes, Nuns and Traction Engines. From £60-350. 26 Oct-13 Nov. M-F 9 30-6, Sat 9 30-1

**J R Soto,** Signals London, 39 Wigmore St, W 1. WEL 8044. Venezuelan pioneer of Optical Art. Work from a number of years including recent large wall-spreads. 28 Oct-24 Dec. M-F 10 6, Sat 10-1

**Peter Unsworth,** Piccadilly Gallery, 16a Cork St, W 1. MAY 2875. Second one-man show of young English artist. Medium and large oils; recent series of white horses and cricketers from 50-150 guineas. 26 Oct-13 Nov. M-F 10-5 30, Sat 10-1.

## CURRENT INDIVIDUAL SHOWS

✱ **Max Beckmann** (1884-1950), ✱ Tate Gallery, Millbank, SW 1. TAT 4444. Large retrospective exhibition of paintings, drawings and prints by major German painter of between-wars period. Until 7 Nov. M-Sat 10-6, T, Th 10-8, Sun 2-6

**Stewart Black,** Whibley, 60 George St, W 1. WEL 5651. Mounted ceramics, oil paintings and drawings. Young Scottish artist's second one-man show. Paintings 30-75 guineas, ceramics 15-200 guineas. Until 30 Oct. M-F 10-5 30, Sat 10-1

**Elizabeth Blackadder,** Mercury, 26 Cork St, W 1. REG 7800. Younger generation Scottish artist working and teaching in Edinburgh: mixed oils, watercolours and drawings in School of Scotland/Paris style, poetic landscapes and figures. From 25-100 guineas. Until 20 Nov. M-F 10-6, Sat 10-1

✱ **Peter Blake,** Robert Fraser, 69 ✱ Duke St, W 1. MAY 7196. 23 pictures. First show exclusively of paintings, though some assembled surfaces. Fantasy-portraits of wrestlers, boxers, strippers: some new, some work over number of years. From £100-£700. Until 20 Nov. M-F 10-5 30, Sat 11-1

**Jack Bush,** Waddington, 2 Cork St, W 1. REG 1719. First one-man exhibition in London of Canadian abstract artist: nine large canvases, softly stained areas and bands, in both formal and asymmetrical spreads. Prices from £300-£500. Open until 27 Oct. M-F 10-6, Sat 10-1

✱ **Corot** (1796-1875), National ✱ Gallery, Trafalgar Sq, WC 2. ✱ WHI 7618. Major retrospective exhibition, arranged for the Arts Council by Mr Cecil Gould. 137 works, oil paintings, drawings, photographic etchings and etchings. Adm 3s 6d. Until 14 Nov. Daily 10-6, T & Th 10-8, Sun 2-6

**Jan Diederen,** Rowan, 25a Lowndes St, SW 1. BEL 3490. Recent oil paintings, first London one-man show. Until 28 Oct. M-F 10-6, Sat 10-1

**Russell Drysdale,** Leicester, 4 Audley Sq, South Audley St, W 1. MAY 1159. 24 oils, 40 drawings, 5 lithographs. The most recent paintings of singular Australian painter—poetic realism with a silence reminiscent of 19th C. American painting. Until 27 Oct. M-F 10-5 30, Sat 10-1

**Joan Eardley,** Roland, Browse and Delbanco, 19 Cork St, W 1. REG 7984. Second one-man show, 40 oil paintings, lyrical abstracted landscapes. From 150-850 guineas. Until 20 Nov. M-F 10-5 30, Sat 10-1

**Monica English,** Artist's Own Gallery, 26 Kingly St, W 1. REG 8308. Recent oil paintings, 30-40 medium-sized canvases from 35 guineas. Until 27 Oct. M-F 9 30-6, Sat 9 30-1

**Hamilton Fraser,** Gimpel Fils, 50 South Molton St, W 1. MAY 3720. 17 recent paintings, oil on canvas, various sizes, 300-600 guineas. Until 30 Oct. M-F 10-5 45, Sat 10-1

**William Halle, Abel Vallmitjana,** O'Hana, 13 Carlos Pl, W 1. GRO 1562. Recent paintings and "Images of Hallucinated and Hallucinating Spain." Until 6 Nov. M-F 9-6, Sat 9 30-1

**James Howie,** McRoberts & Tunnard, 34 Curzon St, W 1. GRO 3811. 19 Monotypes, framed size 18"x20", from £30-£50. Until 30 Oct. M-F 10-5 30, Sat 10-1

✱ **John Hubbard,** New Art Centre, 41 Sloane St, SW 1. BEL 5844. Young American artist who lives in London and Dorset. Large oils on canvas and small oils on paper. Pictures which originate in places but are not of particular scenes, elements of nature vigorously involved in fluid medium. From 45-350 guineas. Until 20 Oct. M-F 10-6, Sat 10-1

**Maurice Jadot,** Molton Gallery, 44 South Molton St, W 1. MAY 2482. Recent reliefs and sculptures in wood, bronze and aluminium. Refined organic-textured surfaces. From £35-£600. Woodcut prints at £10. Until 30 Oct. M-F 10-6, Sat 10-1

* **Dieter Kliesch & John Paul Jones,** Brook Street, 24 Brook St, W 1. HYD 1550. Kliesch—first showing in England of German artist who paints literally letter-sized gouaches and watercolours of Klee-like fantasy, wry and rich coloured. Jones—West Coast American artist, after Los Angeles one-man exhibition, now showing pastels, highly wrought figures of Redon-like intensity and expansive poetic landscapes. Until 15 Nov. M-F 10-6, Sat 10-1

* **Gustav Klimt** (1862-1918), Marlborough Fine Arts, 39 Old Bond St. MAY 5161. Drawings and paintings. Until 5 Nov. M-F 10-5, Sat 10-12

* **Lee Krasner,** Whitechapel
* High St, E1. BIS 1492. Large retrospective of significant American artist of the. First New York generation, allowing first appraisal of her capacity and achievement in Europe. 99 items, paintings and drawings growing in size to very recent work. Most personal in collage-paintings 1954-5. Until 30 Oct. Closed M, T-Sat 11-6, Sun 2-6

**Luciano Lattanzi, Balraj Khana,** New Vision Centre, 4 Seymour Pl, W 1. AMB 5965. Recent oil paintings from 30-50 guineas. Until 6 Nov. M-F 10-6, Sat 10-6

**David Leverett,** Redfern, 20 Cork St, W 1. REG 1732. Young English artist, first one-man show: 23 oils on canvas; 20 gouaches; 12 chalk drawings. Figure images within abstract structures: harmonized colour sets the mood: from 25-150 guineas. Until 30 Oct. M-F 10-6, Sat 10-1

* **Robert O'Brien,** Grabowski, 84 Sloane Av, SW 3. KEN 1868. 22 oils and 18 gouaches make up first one-man show of young English artist. Ebullient colours and forms with figurative references. Until 27 Oct. M-F 10-6, Sat 10-6

**John O'Connor, Valerie Thornton.** Zwemmer, 26 Litchfield St, WC 2. TEM 1793. 20-30 paintings of Essex/Suffolk landscape: 60-250 guineas. 17 prints of architectural subjects: 10-15 guineas. Until 6 Nov. M-F 10-6

**Harry Ousey, Alan Pinder,** Creative Art Patrons Gallery, 236 North End Rd, W 14. FUL 8424. Ousey—26 oils on canvas, 12 watercolour/gouaches of English artist (b 1915). From 50-150 guineas. Pinder—London trained artist (b 1917) showing 29 oils on canvas, some quite small, from 15-45 guineas. Until 9 Nov. M-F 10-6 Sat 10-1

**Oliffe Richmond,** Hamilton Galleries, 8 St George St, W 1. HYD 3196. 4 large cement sculptures, 17 bronzes and some drawings and lithographs made since 1963. British sculptor, first one-man at gallery. Romantic-abstract-anthropomorphic images. Between £125 and £1000. Until 30 Oct. M-F 10-6, Sat 10-1

* **William Scott,** Hanover, 32a
* St George St, W 1. MAY 0296.
* 35 recent oil paintings, lean sensual abstracts with emotive figurative references and implications, new and expansive images, same sense of grand scale and weight. Until 29 Oct. M-F 10-5 30, Sat 10-1

* **Brett Whiteley,** Marlborough New London, 17-18 Old Bond St. MAY 5161. Second one-man exhibition: six sculptures and 20 recent oil paintings on two themes, zoo pictures & Christie murders. Substantial panels and collage-worked surfaces; pre-designed images of animals and romanticized public fantasies both finish up producing melodramatic visual events inclined towards beastliness. Until 31 Oct. M-F 10-5, Sat 10-12

## MIXED SHOWS

* **A.I.A.,** 15 Lisle St, WC 2. GER 4846. New Members 1965. Paintings and drawings of newly-elected members. Permanent selection of drawings and watercolours under 25 guineas. Also loan and hire pictures. Until 30 Oct. M-F 11-6, Sat 11-4
* **Arcade Gallery,** 7 Royal Arcade, 28 Old Bond St, W 1. HYD 1879. Mannerist and Baroque paintings, also sculpture and many small items, Greek, African and Oceanic, shown in recently extended premises. M-F 10-5, Sat 10-1
* **British Museum,** Great Rus-
* sell St, WC 1. MUS 1555. Mas-
* terpieces of the Print Room—If it were a visiting exhibition, there would be queues. The Lion in Asia. Henry Christie—a pioneer anthropologist. Closing 10 Jan. Daily 10-5, Sun 2 30-6

**Colnaghi,** 14 Old Bond St. HYD 1943. Fine prints, Old Masters 15th C & 16th C to early 20th C. From 15-3,000 guineas. Until 5 Nov. M-F 10-5 30

**Grosvenor Gallery,** 28/30 Davies St, W 1. MAY 0891. "Cubism and Its Influence". Paintings, Sculptures, Collages and Reliefs illustrating the rich and diverse artistic ends that have sprung from Cubism. Including work by Picasso, Braque, Gris, Kandinsky, Malevitch, Moore and Nicholson. Until 12 Nov. M-F 10-6, Sat 10-1

* **I.C.A.,** 17 Dover St, W 1. GRO
* 6186. Sylvester, Houedard, John Furnival, Ian Hamilton Finlay, Henri Chopin, Ferdinand Kriwet, etc. "Between Poetry and Painting," first London exhibition of concrete poetry. Until 27 Nov. M-F 10-6, Sat 10-1. Adm 1s

**Kaplan Gallery,** 6 Duke St, St James's SW 1. WHI 8665. Recent acquisitions of Impressionist paintings by Boudin, Guillaumin, Lebourg, etc. Until 20 Nov. M-F 10-6, Sat 10-1

**Gallery Lasson,** 57 Jermyn St, SW 1. MAY 6981. Exhibition of 16th, 17th and 18th C Old Masters, including Bresciano, Teniers, Del Cairo and Jacopo Amigoni. Catalogues in aid of Save The Children Fund. 3s. 6d. Until 8 Dec. M-F 10-5 30, Sat 10 30-1

**Lefevre,** 30 Bruton St, W 1. MAY 2250. 19th and 20th C French paintings including two Bonnards, an unusually varied Fantin Latour and a Matisse of 1920. Until 14 Nov. M-F 10-5, Sat 10-1

**Obelisk,** 15 Crawford St, W 1. HUN 9821. Mixed exhibition of Surrealist paintings, Ernst, Tanguy, Lam, Bellmer. Until 12 Nov. M-F 10-6, Sat 10-1

## PERMANENT

**National Portrait Gallery,** St Martin's Pl, Trafalgar Sq, WC 2. WHI 8511. M-F 10-5, Sat 10-6, Sun 2-6

**Victoria and Albert Museum,** South Kensington, SW 7. KEN 6371. Sir Barry Jackson Memorial Exhibition. Daily 10-6, Sun 2 30-6

**Iveagh Bequest,** Kenwood House, Hampstead La, NW 3. FIT 1286. Conversation Pieces in Georgian England. M-Sat 10-7. Sun 2-7. At least three masterpieces permanently visible; including a Rembrandt Self-portrait, a Vermeer and an Adam Library

# RESTAURANTS

*Selective restaurant guide especially compiled by Neil Rhind, Editorial Manager of the Good Food Club. The Club's Good Food Guide (published by Consumers' Association and Cassell) has 1,600 entries covering the whole country. In this weekly section* London Life *will list and describe most of the reputable London restaurants in the course of the year. The name of the proprietor, where given, follows immediately after the telephone number*
*C.S.=Closed Sundays*

## INEXPENSIVE

*Under 15s or thereabouts a head*

**ALPINO RESTAURANT,** 42 Marylebone High St, W 1 **(WEL 4640).** E Bosoni. Dinner 6-11 30. This cellar, underneath a coffee bar, is the original Alpino restaurant (there are branches in New Oxford St and Lower Grosvenor Pl), and, like its two offspring, serves good, reasonably cheap Italian food. Minestrone (2s), pizzas (4s 6d to 6s 9d), pastas (ravioli 4s 3d, lasagne 5s) are good value; the veal and chicken dishes (up to about 10s including vegetables) worth investigating. A noisy and bustling place in the evenings, with rather loud piped music

**BERTORELLI'S,** 19 Charlotte St, W 1 **(MUS 4174).** Mr. Bertorelli. Dinner 6-10. C.S. This is the parent of the London Bertorelli restaurants. During the early years of this century it fed one of Britain's most distinguished gastronomes on minestrone, spaghetti and bread for about 6d. Alas, you won't get as much for 6d at Bertorelli's now. But 15s will give you a more than satisfying meal; the pastas, the veal and the calf's head vinaigrette are all good value. Service is sometimes slow. Wines by the carafe; by the bottle rather expensive

**CHEUNG CHOW,** 186a Broadhurst Gdns, NW 6 **(MAI 7548).** Meals served from 12 midday to 11 30. This is a small, clean Chinese restaurant almost on top of West Hampstead tube station. There is a range of set meals, starting with a 4s 6d lunch, which should suit every pocket. For only 7s 6d you can sate yourself on sweet and sour pork, beef chop suey, pancake roll and fried rice, and have a pot of tolerable tea or coffee thrown in. The service is quick and polite; the food kept hot on individual hot plates. Licensed

**CEYLON TEA CENTRE,** 22 Lower Regent St, SW 1 **(WHI 8632).** Tea Bar 10-6 30; Sat 10-1; C.S. Tea Lounge 12-2 15, 3-6 15; closed Sat and Sun. There are so few places in London where one can get a good afternoon tea that this tea house is mentioned partly for that fact alone. It does it very nicely, too. Also lunch and elevenses, and if you want something not too heavy, an early dinner as well. Of course you must have tea (1s: spiced, mint, cinnamon, orange, lemon, etc) with everything. Good original salad mixtures (about 20 varieties from 1s to 2s 6d) and tip-top pâtisserie. There is a Ceylon Curry in the winter. Only the greedy need spend more than 10s on their lunch.

**CRANKS' SALAD TABLE,** 22 Carnaby St, W 1 **(GER 9431).** Daphne Swan, K and D Canter. Meals served continuously from 10 a m to 8 30 p m. Closed Sat & Sun. If you buy your clothes in Carnaby Street, and even if you don't, Cranks' pure foods restaurant is a splendid place for lunch. All vegetarian: home-made soups, fresh and imaginative salads (two for 2s 6d, three for 3s 6d, five for 5s 6d), and an excellent selection of cheeses. Some rather original sweets and cakes. Dandelion as well as Cona coffee, and though some of the other drinks have pretty strange names, none is alcoholic. You should be able to eat quite well for 7s 6d. Afterthoughts: tipping is discouraged and the tinned music isn't pop

**DORICE,** 169a Finchley Rd, NW 3 **(MAI 6301).** Mrs Balacs. Meals from 8 a m-11 30 p m. If only there were more restaurants in London like this one, staying open as late and serving such cheap meals. The set lunch and dinner cost only 5s 6d, and the *à la carte* is no less reasonable: soups (1s 6d), chicken giblets in paprika sauce (4s 6d), *zwiebelrostbraten* (11s 6d), *Kasseler rippenspeer* (7s 6d), all with vegetables where appropriate. The Viennese pastries are good. Over 40 wines; by the glass 3s. Service sometimes could be quicker

**EALING TECHNICAL COLLEGE CATERING SCHOOL,** St Mary's Rd, W 5 **(EAL 0162).** Principal: Mr Ceserani. Lunch M to F only, during term time. This is not a commercial enterprise; it is a practical demonstration of the lessons the students of the Catering School have learnt in the classroom. A 3-course lunch costs as little as 7s 6d (4-course 10s), and its range and quality will depend on the academic level reached by the class being taught that day. Remember you are acting as a guinea-pig and forgive the occasional mistake in the service. It is necessary to book

**GOOD FRIENDS AND NEW FRIENDS,** 139 & 185 Salmon La, Limehouse, E 14 **(EAS 5541 & 3366).** C Cheung. Meals served from 12 noon to about 11 p m. If you want Chinese food at its best and its most authentic you must be prepared to make the journey to Limehouse. It will be well worth the trouble. Give them notice and try such specialities as the whole steamed mullet, whole stuffed duck, Chinese cheese and sausage, and the extraordinary melon soup. Even the more mundane dishes are a gastronomic revelation. A meal of extreme variety and satisfying proportions will cost about 15s to £1 per head. No drinks; off-licence opposite Good Friends

**PASTICCERIA AMALFI** 31 Old Compton St, W 1 **(GER 7284).** Mancisi Carconi. Dinner 6-midnight. A small, busy, cheerful and cheap Italian café where the *lasagne* (4s 6d), *cannelloni gratinati al' Amalfitana* (4s 6d) and the *tagliatelle* (4s) are as good as anywhere in London and much cheaper. There are standard Italian main dishes from about 5s 6d to 10s 6d. The pastries, and the ice cream naturally, are very good. Wines by the glass 2s 6d

**PIZZA HOUSE,** 56 Goodge St, W 1 **(MUS 9590).** Alfredo Olivelli. Dinner 5 30-11. C.S. lunch. A friendly place that never seems to change over the years, though the prices have moved up slightly since I first went there in 1958. The pastas, the pizza pies (of course) from 4s 6d to 6s are excellent value and reliable. Food always hot; service always quick; coffee (Espresso) strong. Wines from 12s 6d and by the glass 2s 3d

**SCHMIDT'S,** 33 Charlotte St, W 1 **(MUS 8932).** Mr F Schmidt. Meals served 12-10 30. We all know Schmidt's—that old-fashioned German restaurant on a variety of floors in a variety of long rooms where the food is plain, cheap and wholesome, and the waiting sometimes leaves much to be desired. Whatever the faults, it deserves a place here for the long, authentic and more than reasonably priced menu and wine list. In between frankfurters and sauerkraut (3s 9d) and Holstein Schnitzel (8s) there is a varied choice of German bourgeois dishes. German and English beers on draught; long wine list from about 13s, by the glass from 2s 3d

**SHAH RESTAURANT,** 124 Drummond St, NW 1 **(EUS 1480).** Mr Shah. Meals served from noon to 11 p m. Shah's has been most people's favourite Indian restaurant, at some time or the other, for what seems like donkey's years. It is still not very prepossessing, still cheap, and still a favourite with Indian students who want a nostalgic whiff of home cooking. There is the usual range of curries between 2s 6d and 8s 6d of which the chicken korma (6s), prawn and spinach curry (5s 6d) or the mutton vindaloo (a killer, 4s 6d) are good eating. They will fetch wine, if you want

**ZIA TERESA,** 6 Hans Rd, SW 3 **(KEN 7634).** Dinner 5 30-11. A splendid, inexpensive and busy restaurant with eager service and very good cooking. The *pizza* pies, *pastas*, *polpettine* (6s 6d), *osso buco* (9s), and the escalopes (from 7s 6d) are highly reliable. Sweets and coffee good. Moderately priced wine list; carafes of Chianti, by the glass 2s 3d

## MEDIUM PRICED

*Not more than about 30s-£2 a head*

**BARON OF BEEF,** Gutter La, Gresham St, EC 2 **(MON 6961).** Mecca Ltd. Dinner 5-9. Closed Sat & Sun. The sort of place London ought to be full of—and isn't. Traditional English food, properly cooked and served by a friendly well-run staff. Scotch sirloin carved from a trolley, Yorkshire pudding and horseradish sauce (12s 6d), steak and kidney pie for the same price, and whitebait with lemon (8s 6d). It is fitting that the vegetables include bubble and squeak (3s). The wine list is large and rather dear but there are carafes and some by the glass

**BARQUE AND BITE,** Regent's Canal, 15 Prince Albert Rd, NW 1 **(GUL 8137).** Geoffrey Cassen. Dinner 7-12. Closed Sat lunch. It is interesting that mankind will go and eat meals in the bowels of the earth, at the top of a tower, or floating on the water and pay quite a lot of money for the privilege. No doubt the psychoanalysts have an enlightening answer. If you are one of those who suffer from such compulsions the Barque and Bite will indulge your vice as well as feeding you pretty well. The *pâté* (5s 6d), an escalope in red wine sauce with cherries (14s 6d) and various ways with hare (from 11s 6d) are worth investigation. Wines from 13s 6d

**BLOOM'S,** 90 Whitechapel High St, Whitechapel, E 1 **(BIS 6001).** Sidney Bloom. Meals from 11 a m-10 p m M-Th; 11-1 p m F; 11-midnight Sun: closed Sat. Kosher food doesn't begin and end with salt beef though this is one of the things to be tried at this bustling and cheerful restaurant. Bloom's is probably the best place in London for stuffed kishka, and cholent (a sort of casserole with dumplings). The sweet and

*continued overleaf*

*continued*
sour cabbage and the latkas (fried potato cakes) are rather nice. There are no bookings and it gets crowded, so go early and take your own wine

**CHINESE LANTERN,** 4 Thackeray St, W 8 **(WES 4981 & PRO 7333 in the morning).** Mr Looi. Dinner only 6 30-midnight. Closed Chinese New Year. This tiny eating house recreates a Festival Dinner in a Chinese home and is as much a sense of occasion as a dinner out. There is no choice and the meal which will be brought to you by the Chinese waitress will go as follows: a soup cooked on your table in little charcoal burners a series of small dishes of pork, scampi and chicken with the usual bean sprouts, rice and noodles, then a meat savoury in paper, and afterwards lychees. All the time there is as much green tea as you want. This will cost about 26s including tea, and, of course, you must book. Don't go too often as the menu doesn't change very frequently. Take your own wine, if you must

**DANIA RESTAURANT,** 293-5 Railton Rd, SE 24 **(BRI 9163).** V Svennesen. Meals from midday to 11. C.S. There are few enough Scandinavian restaurants in this country, so even when one of those few isn't entirely Danish, but tends to offer chips with everything, it is still worth mentioning. Stick to the national dishes: *gaffelbittar* (3s), *hakkebøf* (8s 6d), chicken Silkeborg (10s), or the *frikadeller* with special red cabbage (8s 6d). They do a Danish apple cake with cream for 2s 9d, which is very good for sweet. Wines from 15s, by the glass 3s 6d.; Danish lagers, and *aquavit* (3s 6d) more sensible drinking

**GEORGE AND VULTURE,** 3 Castle Ct, Cornhill, EC 3 **(HOP 8000 Ext 351).** John Gardner (London) Ltd. Lunch only 12-3. Closed Sat and Sun. So many of the really old, or Dickensian, pubs in the City serve such beastly food that it makes a change to recommend one that doesn't. The speciality here, on Thursdays during the oyster season (now, in fact), is Pickwick Pudding, made with steak, kidney, oysters and a special seasoning. This is 10s 6d; other popular dishes are cheaper—steak (8s), chump chops (7s), mixed grill (7s 6d) and gammon rashers (7s 6d). Cheeses (the Stilton is good) and steamed puddings for afters. Rosé in carafe (9s 6d), quarter-bottles and named wines by the glass from 4s; Ind Coope on draught. The George gets very busy by 12 45, and bookings are taken only before 12 30 p m

**JAMSHID,** 6 Glendower Pl, SW 7 **(KNI 2309 & KEN 8045).** Mr Jamshid. Dinner 6 30-11. This is rather more expensive than most Indian restaurants but it is also rather better than most of them. Even so, it is still possible to have a good and varied meal for less than £1 per head. Kashmiri chicken kebab (11s 9d) is a splendid dish and the mutton curry (7s 6d) is well prepared and properly cooked. If you like mild curry try the bhoona chicken (10s 9d); if you have an asbestos mouth the chicken vindaloo (at the same price) should be hot enough. There are no half-portions here, so don't order too much and be prepared to wait a little. Wines in carafe 14s 9d; the lager at 3s 1s a better idea

**MARTINEZ SPANISH RESTAURANT,** 25 Swallow St, W 1 **(REG 5066 & 4921).** F Amhurst. Dinner 6-midnight. The Martinez is one of the few really authentic Spanish restaurants in London, and some dedicated lovers of Spain think the decor is as realistic as the food. It is sensible to eat the Iberian specialities: *paella Valenciana* (15s 6d), cold *gazpacho* (4s), inkfish in their own ink (8s 6d). Long list of sherries from 3s 6d, and Spanish wines from 16s; in carafes for 13s 6d, by the glass 3s

**MARYNKA,** 232 Brompton Rd, SW 3 **(KEN 6753).** Mr Stadnikiewicz. Dinner 6-11. The cooking here is Continental, but the proprietor is Polish and his national cuisine is reflected in the dishes. Start with *bortsch* (4s 6d hot, 5s 6d cold) then go on to the scampi in dill sauce (14s), grilled chicken Marynka (14s) or veal Marynka with mushrooms, peppers, cheese and anchovies for the same price. The place is small and the service friendly. Wines dearish; some by the glass 3s 6d

**LE MIGNON,** 2 Queensway, W 2 **(BAY 0093).** Mrs M Pincus. Dinner 6-midnight. C.M. The authentic Hungarian touches here include a Gipsy orchestra to entertain you in the evenings. Home-made brawn with onions and paprika (3s), goulash with rice or noodles (9s 6d), chicken Hongroise (9s 6d), fantanyeros (29s for 2) served in big helpings. Fifty wines including some estate-bottled Hungarian items; by the glass 3s and 3s 6d

**MON PLAISIR,** 21 Monmouth St, WC 2 **(TEM 7243).** J C Viala. No lunches. Dinner 6-10 30. This very popular place looks like a Paris bistro, and just like a Paris bistro serves good French bourgeois food. You must book and you must not be late in claiming your table or you may be turned away. The *plat du jour* (about 12s 6d) is worth trying, though the *entrecôteMon Plaisir* (11s 6d), *boeuf Bourguignonne* (9s 6d) and the *rognons de veau Madère* deserve investigation. Beer and wine licence; wine in carafes for 10s 6d, 6s 6d the half

**SHEEKEY'S,** 29-31 St Martin's Ct, WC 2 **(TEM 4118).** J Sheekey Ltd. Meals served 12 15-8 30 (Sat 12 15-3). C.S. A fish restaurant off the southern end of Charing X Road. It is very crowded, for the tables are set rather too close together and you might have to share yours with others. Still, the fish is worth it. Good helpings of stewed eels (6s), dressed crab (8s), lobster soup (6s). The rest of the seafood is steamed: sole (12s 6d), turbot (11s 6d) and salmon (16s) and others, served with either lobster (1s 6d) or parsley (1s) sauce. No sweets, only cheese. Good white wines from 18s 6d; by the glass 4s

**SHIRREFF'S RESTAURANT & WINE PARLOUR,** 15 Great Castle St, Oxford Cir, W 1 **(LAN 2125 & 1507).** Lunch 12 15-2 45; dinner 5 30-8 30 (Sat lunch only 12-2). C.S. You will get a reliable if unexciting meal at the wine parlour of dishes like green pea soup (1s 3d), paprika chicken and rice (8s) and caramel cream. But the wine list is outstanding and costs little more than shop prices. Sherries from 1s 6d a glass, 15 named wines by the glass 1s 6d to 3s 9d. The choice of Burgundies, clarets and hocks should please the most fastidious and cultivated of oenophiles

**SILVER SPUR,** 38 Thurloe Pl, SW 7 **(KEN 7717).** Capt I Pindelski. Dinner 6-11 30. A tiny Polish restaurant which some people think is the best of its kind in London. The *bortsch*, *chlodnik* (soup with prawns) and the beef Stroganoff are very good; the chicken Kiev and the veal dish called Bristol are also worth trying. Allow about 30s a head for a full lunch, especially if it includes the Polish cream and sultana pancakes. Flasks of wine, and bottles of lager

**SIMPSON'S-IN-THE-STRAND,** 100 The Strand, WC 2 **(TEM 7131).** Lunch 12-3; dinner 6-10. C.S. Simpson's is not for slimmers. The inclusive helpings of body-building potatoes and cabbage with every main course preclude such pastimes. The trolley-borne roasts, the pies, puddings (sweet as well as savoury) and the restaurant's basic Britishness have made Simpson's world famous. You will be able to stuff yourself for less than 20s. The wine list is good and expensive; the Bass on draught well kept; carafes from 13s 6d

**SRI LANKA,** 19 Childs St, SW 5 **(FRE 4116).** Mr J Silva. Meals 12-3; 6-midnight; Sat & Sun noon to midnight. Ceylonese food outside Ceylon is rare, and Sri Lanka is possibly Europe's only example of a Ceylonese restaurant. The dishes are Indian-sounding in name, and have a slightly milder taste, but it is still worth asking the waiter to suggest a meal rather than flounder helplessly with the wrong sort of mixtures. You might like to start with the risam (clear pepper soup 1s), then *harak mas* (a beef curry 5s), *badapu isso* (fried prawns 6s 6d) or *pittu fish* (6s 6d), with this you can have hot fried onion sambal or the milder *pol sambala*, both 1s. *Kiri saha pani* (curd with honey) for pudding. All wines under 20s; by the glass 2s 6d. Joss-sticks and candlelight

**TAVERNA MYKONOS,** 3 Heath St, NW 3 **(HAM 4300).** Lunch (Sat only) 12-3 p m; dinner 6-2. The current wave of interest in things Hellenic has encouraged the opening of a number of new Greek restaurants in London. This *taverna* in the basement of a Spanish coffee bar is already one of the most popular. The national specialities should be chosen: *avgolemono* (4s 6d), *houmos*, *souvlakia* (12s 6d for 3 skewers of beef on rice with onions and tomatoes), *dolmades* (stuffed vine leaves), and *afelia*. They give you Turkish delight with your Turkish coffee! Bouzoukee melodies are played by the Mykonos strings. Licensed

**LA TOQUE BLANCHE,** 21 Abingdon Rd, W 8 **(WES 5832).** G Lourilleron. Dinner 7-10 45. A small, charming and often crowded restaurant with a highly skilled chef/proprietor who is a dab hand at *soupe aux poissons*, *crêpe de fruits de mer* (6s 6d), *civet de lièvre* (12s), *langoustines à ma façon* (13s), and *ballotine de volaille Bressane* (12s 6d). The cheeses are exceptional. The waiting is expert and supervised by *la Patronne*. On the wine list is a special connoisseurs' section: about 30 bottles, costing over £2, and very strong on the better Burgundies

# EXPENSIVE

*Not hard to spend £2 a head, easy to spend very much more*

**AU SAVARIN,** 8 Charlotte St, W 1 **(MUS 7134).** Mr Chris, Mr Theo. Dinner 6-11. C.S. The cost of a meal here won't be small but it will be good value. The menu is large, the cooking good, and the helpings more than enough for normal people. The *pâté* (5s 6d), *scampi Provençale* and *taramosalata* (4s 6d) are good to begin with. Follow them with escalopes (*Au Savarin* or *Bel Paese* 10s 6d), or the kidneys in red wine. Good sweet trolley. The wine list is not very cheap; it does include 10 Greek wines from 22s 6d if you have acquired the taste for these; others by the carafe for 15s, by the glass 4s 6d

**CAPRICE,** Arlington St, W 1 **(HYD 5154).** Lunch 12 30-3; dinner 6 30-1 a m. C.S. Possibly one of London's top ten. Nor, if you keep to the fixed price lunch (27s 6d) or dinner (37s 6d), will it bankrupt you. Set meals include many classical French dishes cooked with great skill. Among the specialities, the calf's head *vinaigrette*, wild duck, baby lamb and *noisette de chevreuil Smitane* are extremely good. Service impeccable. There is an enormous wine list, by no means the cheapest in the metropolis

**CONNAUGHT HOTEL,** Carlos Pl, W 1 **(GRO 7070).** Grill Room 12 30-3, 5 30-11 30. Closed Sat night and at 2 p m on Sun. Restaurant 12 30-3, 6 30-11; 12 30-2 30, 6 30-10 on Sun. The restaurant in this large hotel has been described as a "thoroughly civilized place to dine." It's thoroughly civilized at lunchtime as well. The menu is well balanced, the service impressive, the wine list long and interesting and nearly all the bottles cost more than 20s. A daily luncheon dish is usually British but it is for the specialities (which have to be ordered in advance) that the Connaught is really famous; *cassolette de quennelles*, *medaillon de veau Lucullus*, *suprême de volaille Carlos*. The *tables d'hôte* are from 30s, and main dishes *à la carte* from 15s 6d upwards. If you are feeling mean, there are carafe wines from 16s 6d

**THE DIPLOMAT,** 20 Mount St, W 1 **(MAY 3200).** Manager: Charles Bradshaw. Dinner 7-11 45. This is Guy Gluckstein's new prestige restaurant, which he has designed to give you the finest food in as fine a setting as possible. The decor has already received some rather hard knocks (journalistically), and whether they achieve their aim with the food only time (and our pockets) can tell. Prices start at 30s for a three course *table d'hôte*; the cost of your meal being determined solely on the price of the main dish chosen. Only oysters and caviar are charged extra. Wines carefully chosen and priced to match the menu. Not yet proven, as a Scottish jury might say

**DORCHESTER HOTEL,** Park La, W 1 **(MAY 8888).** manager: Mr Tony Terroni. Dinner 6 30-12 (Grill Room), 6 30-1 45 (Terrace Room). Terrace Room closed Sun. How small the Dorchester looks against the modern glass and concrete giants towering nearby, but how much better the food is compared to that served in the new monoliths. The Terrace Room and Grill have similar menus, though the former offer specialities which are cooked at your table. It also boasts a 12-piece band. You need only spend about £7 for a 3-course dinner for two at the Dorchester, and have a bottle of champagne as well

**HUNTING LODGE,** Lower Regent St, SW 1 **(WHI 4222).** Lunch 12 30-3; dinner 6 30-11. C.S. This is a venture by Forte's to create the finest possible menu of traditional English food. The whole place (which older readers will remember as The Hungaria) has been done up to look like an English tavern with staff dressed as Edwardian footmen. The eating here, though authentic, isn't cheap: a variety of genuine potted meats (a rarity these days) cost 12s 6d each; the Cumberland ring sausage is 21s for two. Large and expensive wine list.

**MIRABELLE,** 36 Curzon St, W 1 **(GRO 4636).** Lunch 1-3; dinner 7-11 30. Here you will eat in one of the most famous restaurants in Europe. The cooking is classically perfect, the service excellent, and the wine list almost an encyclopaedia of château-bottled clarets. (Where else in Britain will you be offered an 1832 Ch. Lafite, or an Imperial of 1899 Ch. Haut Brion for £38?) There is a minimum charge of 25s for lunch and 30s for dinner, but if you find you have spent more than £12 on a dinner for two, then don't blame me

**PARKES,** 4 Beauchamp Pl, SW 3 **(KEN 1390).** Tom Benson, J L Chamberlain, Beecher Moore. Dinner only 7 30-11 30. C.S. Many people think this is the finest restaurant in London. It certainly takes a lot of beating and I wouldn't like to be asked to name its nearest rival. Tom Benson took over as chef when Ray Parkes died, and has carried on the restaurant's tradition with exceptional originality and distinction. You pay £3 for a four-course *table d'hôte* meal which may include sweetbreads with cognac, mussels in a mustard soup, baby turkey with cherries and chestnuts, a salad with Roquefort *paté*, and finish with a peach filled with lemon sorbet. The service is good, the wine list small and rather dear. You will certainly have a memorable meal. You must book well in advance

**LES PIES QUI RIENT,** 2 Abingdon Rd, W 8 **(WES 3737-8).** Willoughby's Kensington Restaurant, Ltd. Dinner 7 30-1. Almost a tentative entry to this column, for though the magpies may laugh you won't at the bill when it comes, and the restaurant can be variable in its quality. Never mind, when it is good there are smiles all round for such dishes as Greek fish soup and stuffed vegetables for starters, *poulet Meurice*, red mullet, or the *poulet vallée d'Auge* for the main course, and orange with sultana sauce for sweet. Main dishes cost about 17s 6d or so. Masterly wine list, moderate in size and price. Guitarists

**SAVOY HOTEL,** Strand & Victoria Embankment, WC 2 **(TEM 4343).** Restaurant manager: Mr Antonio. Meals served until 3 a m in Restaurant; 1 a m in Grill Room. Internationally famous, with an international menu, impeccable service and international prices—no list of top London restaurants would be complete without the Savoy. There are *tables d'hôte* (about 30s for lunch, 50s for dinner) in the restaurant; the Grill Room is all *à la carte* with main dishes not often below, and quite often above, 20s. Wines happily less dear; carafes under £1; Ch. d'Yquem by the glass 7s 6d

**SCOTT'S,** 18-20 Coventry St, W 1 **(GER 7175).** Manager: Mr E W Jordan. Dinner 6-11. Some people think Scott's is an anachronism with its gilt, mirrors and coathooks. Whatever anachronisms there may be they aren't the prices on the menu and wine list. The fish dishes are probably best (the meats should not be ignored); lobster bisque (7s 6d), sole à la Scotts (17s 6d) and lobster Thermidor (30s). Lime sorbet (3s 6d) and the *crêpe suzette* (9s 6d) are good for afterwards. Wines from 20s

**TRAFALGAR TAVERN,** Park Row, Greenwich, SE 10 **(GRE 2437).** Manager: Laurent Salerno. Dinner 7-11. This house, near the Royal Naval College, right on the edge of the river, has been newly restored at great expense and has a suitably naval decor. The bars are named after famous admirals; it has all been done rather well. Decor has to be paid for, so that the food, whilst very good, is not cheap. *Oeufs Bénédictine* (8s 6d), whitebait (7s 6d), kidneys in red wine (15s 6d), *tournedos Hélène* &c.; vegetables are extra. Wines served in silver goblets. Early days yet, the Trafalgar only opened last July, I hope it keeps its promise

**THE WHITE HOUSE,** Albany St, NW 1 **(EUS 1200).** Manager: Lino Armani. Dinner 6 30-11. C.S. Oddenino's are making something good, but expensive, out of this restaurant set below the big, slightly yellowed, White House flats. Try the quennelles of sole (10s 6d), chicken André Simon (24s), *filet de boeuf Lucullus* (104s for 4 persons) or the sardines in mint, for a miserly 10s 6d. It isn't absolutely necessary to spend so much, but probably gastronomically more enjoyable. Large wine list to suit most tastes and purses

*"Superlatives about Jaguars are inclined to be repetitive"*

'MOTOR' 11 AUGUST 1965

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# NIGHT LIFE

*A selective list of nightclubs, restaurants with entertainment or dancing, discothèques and gaming clubs*

## SPECTACULARS

*Nightclubs and restaurants with floor-shows*

**Celebrite,** 17 New Bond St, W 1. HYD 7636. Dancing 10 p m-4 a m. No membership fees, no cover charge, in Lounge no minimum charge. In Show Room £2 minimum a head plus 12½ per cent service charge (the £2 to be spent on food and/or drink). *Entertainment:* Vive les Girls revue and cabaret, 1 a m. Currently: Zona, South African singing star and Dicky & Dotty Arnold

**Churchills,** 160 New Bond St, W 1. HYD 2626. 6 p m-3 30 a m. No membership fee. Dinner 55s a head. Cover charge £1 a head includes late-night supper or breakfast. *Entertainment:* Two bands and two 1 hr cabarets at 11 15 p m and 1 a m. Cast of 40. Currently: Lew Lane introduces Nino Frediano

**Eve,** 189 Regent St, W 1. REG 0879. 9 p m-4 a m. Entrance 30s members and guests, annual membership 1 guinea. A la carte menu about 35s a head plus wine. Whisky by the bottle about £5 (they'll keep it till next time). Whisky by the glass 3s 6d. *Entertainment:* Floor-show in two parts, 10 30 and 1 a m. Currently: The Southlanders

**L'Hirondelle,** Swallow St, Piccadilly, W 1. REG 0362. 7 p m-4 a m. 12-3 p m lunch. Shows at 2 p m, 10 30 p m, 1 30 a m. Three-course dinner, dance, show, 55s (Sat £3). Wine about £2-£2 10s; whisky 4s 6d a measure. *Entertainment:* Floor-show, two bands, hostesses. Currently: Guler Sisters in Harem Dance

**The Latin Quarter,** 13 Wardour St, W 1. GER 6001. 8 p m-3 a m. Floor-show at 9 30 and 12 30 a m. Dinner Dance & Floor-show; three courses 45s, four courses 55s. *Entertainment:* Floor-show: Folie Exotique, occasional discothèque in the Van Gogh Bar

**Pigalle,** 196 Piccadilly, W 1. REG 6423. 7 p m-3 30 a m. Dinner from 7 30. No membership, no entrance fee. Dinner Dance & Show 57s 6d inclusive, plus drinks. Whisky, double, 7s. *Entertainment:* Spectacular floor-show and international cabaret star. Currently: Shirley Bassey

**Talk of the Town,** Theatre Restaurant, Hippodrome Corner, Leicester Sq, WC 2. REG 5051. Cocktail Lounge open 7 30 p m. Theatre-Restaurant from 8 p m-1 30 a m. No membership fee. Inclusive charge for three-course dinner, dancing and show 57s 6d. Extras: coffee, drinks and tips. S. African hock £1 0s 6d. All else from 25s. Whisky 6s 6d a large measure. *Entertainment:* Spectacular Floor-show 10 p m, international cabaret star 11 30 p m. Currently: Jimmy Tarbuck

## CABARETS

*Nightclubs and restaurants with cabaret entertainments*

**Astor,** Berkeley Sq, W 1. GRO 2366. 10 p m-4 a m. Closed Sun. One-hour cabaret, 1 a m. Annual membership 1 guinea. No entrance fee but minimum food charge £1 1s. Whisky and gin 5s a measure. *Entertainment:* Two bands, cabaret

**Edmundo Ros,** 717 Regent St, W 1. REG 7675 & 2640. 9 p m-4 a m. Cabaret at 1 a m. Annual membership 1 guinea. Cover charge 30s a head. Full à la carte menu about £2 a head plus wine. *Entertainment:* The full Edmundo Ros orchestra plus international cabaret star

**Embassy,** 6 Old Bond St, W 1. HYD 5275. American Bar open 6 30 p m. Restaurant open 10 30-4 a m. Cabaret at 1 a m. Annual membership 2 guineas. No entrance fee, cover charge of £1. A la carte menu about 35s a head plus wine. *Entertainment:* Resident comedian Davy Kaye & dancers in Blues in the Night with Pat Ferris and Ingrid Anthofer, dancing

**Georgian,** Georgian House, Bury St, St James's, SW 1. WHI 2797. 12 30 p m-3 p m; 5 30-midnight. Annual membership 25s. No entrance fee, cover charge or hostess charge. Whisky 4s. Dinner with wine about £3 a head. *Entertainment:* Cabaret, hostesses (pussies, not bunnies), dancing to quartet. No sales of toys, flowers, chocolates, lingerie, nyions, photographs, etc.

**Negresco,** 23 Brook St, Mayfair, W 1. MAY 5374. Restaurant 9 30 a m-3 a m. Club 9 30 p m-3 a m. Closed Sunday. No entrance or membership fees. Five-course meal 30s (optional M-Th). Whisky 3s 9d, beer 3s. *Entertainment:* Music, dancing, cabaret with Ronnie Ross, Johnny Hawksworth. Showbiz guests often perform impromptu

**Poor Millionaire,** 158 Bishopgate, EC 2. BIS 3311, 7 30 p m-2 30 a m. Dinner dance and cabaret 2 guineas. Sat night 2½ guineas. No membership, no cover charge. 10 per cent, service charge. *Entertainment:* Usually satirical, 9 30-10 30 p m

**Rehearsal Room,** Over Royal Court Theatre, Sloane Sq, SW 1. SLO 2881. 9 30 p m-2 30 a m. Cabaret at midnight. Annual membership: first year 3 guineas; subsequently 2 guineas. Cover charge 3s. Dinner served until 2 30, dancing and cabaret 30s plus. Currently: Lindsay Kemp and his mime company

**Room at the Top,** High Rd, Ilford, Essex (above Harrison Gibsons). ILF 5588. 8 p m-2 30 a m. Closed Sun & M. Bar open till 2 a m. T-F, four-course dinner and dancing 35s. Sat, 39s 6d. Coffee 2s extra. *Entertainment:* Cabaret and dancing to resident group.

**The Society,** 40 Jermyn St, SW 1. REG 0565. Zodiac Bar open 5 30 p m. Theatre restaurant open 8 30-3 30 a m. Cabaret at midnight. Evening for two with wine about £7. *Entertainment:* Dancing, cabaret. Currently: Maggie Sarragne

**Take One,** 80 St Martin's Lane, WC 2. COV 2000, 8 p m-2 a m. No membership fee, no entrance fee. Dinner 2 guineas, Breakfast 1 guinea. Whisky 4s 6d. *Entertainment:* Dancing to Bill Le Sage and the Woodlanders. Cabaret, including the Shangaans with Roff Loader

## DINNER & DANCE

*Nightclubs and restaurants with dancing*

**Annabel's,** 44 Berkeley Sq, W 1. MAY 3558. 6 30 p m for drinks till late. Food from 8 30 p m-1 30 a m. Annual membership 12 guineas; temporary or under-21 membership 5 guineas. Dinner, dancing, about £6-£7 a head. Whisky 10s 6d, double. Cover for dancing and drinking only 17s 6d. Discothèque, late dining club

**Beachcomber,** Berkeley St, W 1. MAY 7777. 5 30 p m-1 30 a m. Minimum charge 30s a head in the restaurant. No entrance fee to bar. Dinner from 6 30 p m-midnight, £2 to £2 10s a head. Cocktails 7s-8s. Wines from 21s to £3. No service charge. *Entertainment:* Three bands from 8 p m-1 30 a m. Three vocalists and currently one Hawaiian who entertains once during the evening with a dance

**Dorchester,** Park Lane, W 1. REG 2931. The Terrace Room: 12 30 p m-3 p m; 8 30 p m-1 30 a m. Closed Sun. A la carte only £4 to £5 including wine. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. *Entertainment:* The Dorchester Music with Albert Marland from 8 30 p m-1 30 a m. Licence to 1 30 a m. The Grill Room: Midday-3 p m; 6 30 p m-midnight. A la carte only £4 to £5 including wine. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. Licence to midnight

**La Dolce Vita,** 10 Frith St. W 1. GER 3814. Midday-3 p m; 6 p m-1 30 a m. Sun till 12 30 a m. La Taverna closed M. A la carte dinner in the restaurant £1. Dinner dancing in La Taverna 27s 6d; Sat 30s. *Entertainment:* Guitar and accordion music in the main restaurant. Dancing nightly except M

**Grosvenor House Restaurant,** Park Lane, W 1. GRO 6363. 12 30 p m-3 p m; 7 30 p m-1 a m. Open every day. Lunch: table d'hôte 27s 6d. Dinner: table d'hôte 32s 6d. Wines from 15s to £3. Whisky 3s 3d. Service charge 12½ per cent. Cover charge on à la carte menu only 2s. *Entertainment:* Dancing from 8 p m-1 a m, excluding Sun, to the Sydney Lipton Band

**Hatchetts,** 67 Piccadilly, W 1. HYD 1804 & 1871. Bars: 11-3 p m; 5-11 p m. Restaurant: midday-3 p m; 6 30 p m-2 a m. Lunch & dinner à la carte only from 18s to £3. Wines—all by Grant's of St James—from 21s to £4. Normal bar prices in bars, but an increase of about 3d on spirits in the restaurant. Cover charge 2s. No service charge. *Entertainment:* Dancing to a band from 8 30 p m-1 30 a m. Currently: Phil Phillips and his band

**Five Hundred Club,** 42 Albemarle St, W 1. HYD 0287. Midday-3 p m for lunch, 7-midnight dinner Annual membership 3 gns. Dinner 30s-35s a head plus drink. Yorkie de Sousa & his group

**Mitchell's** 25 St James's St, SW 1. TRA 3728. 8 p m-3 30 a m. Dinner £4-5 a

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# NIGHT LIFE

head including wine. Whisky 4s, lager 5s 6d. Two bands with singers in restaurant. Drinking in bar till 3 30 a m, pianist till 11 30 p m. Own car park

**Roof Restaurant,** Hilton Hotel, Park La, W 1. HYD 8000. Roof bar: midday-3 p m. Restaurant: 12 30-3 p m; 7 30 p m-2 a m. Closed Sun. A la carte only £4 a head with wine. Whisky 6s. Cover charge 12s 6d. Service charge 12½ per cent. French cuisine. *Entertainment:* Dancing in the evenings only to Judd Solo and his band. Decor by Sir Hugh Casson. The restaurant has a magnificent view over London

**River Room,** 129 Grosvenor Rd, SW 1. VIC 1621. 5 30 p m-2 a m approx. 8 guineas London member, 5 guineas provincial member. 10s 6d cover charge. 38s 6d set dinner. Resident Calypso band. Roof garden with bar and casino

## DISCOTHEQUES

*Informal nightclubs and restaurants with dancing, usually to gramophone records. Some discothèques feature musicians from time to time*

**Ad-Lib,** Charles House, Leicester Sq, WC 2. REG 0983. 10 p m-4 a m. Annual membership 5 guineas; overseas members 3 guineas. First drink and cover 25s, subsequent doubles 10s 6d. Short grills menu and Ad-Lib Titbits Tray 15s 6d-£1. *Entertainment:* Dancing and discothèque; groups

**Cromwellian,** 3 Cromwell Rd, SW 7. KNI 7258. 8 p m-2 a m. Annual membership 3 guineas, entrance 7s 6d members, 12s 6d guests. Small grills menu about £1 a head plus drinks (average club prices). *Entertainment:* Several groups, discothèque, casino

**The Darkroom,** 51 Maddox St, W 1. MAY 6214. 8 30 p m-3 a m. Entrance fee 10s per head. Whisky 3s. Dinner à la carte £1 per head. Wines from 16s. 3s 6d per glass. Discothèque

**Dolly's,** 57/58 Jermyn St, W 1. GRO 5927. 10 30 p m-4 a m. Closed Sun. Annual membership 3 guineas. No entrance fee. Cover charge 1 guinea, includes first drink. Whisky, sold by miniature, 10s. Wines 36s. Service charge 12½ per cent. Steaks, salads and Danish specialities 12s 6d. Special breakfast from 3 a m

**Downstairs,** May Fair Hotel, Berkeley St, W 1. MAY 7777. 10 30 p m-2 30 a m. No membership. Entrance 10s (Sat £1). Includes free snacks, sandwiches, etc. Double whisky 7s, gin 6s 6d, champagne £2 5s. *Entertainment:* Three bands with singers

**The 007,** Hilton Hotel, Park La, W 1. HYD 8000. 6 30 p m-2 a m. No entrance fee. Cover charge (without supper) from 11 p m onwards 10s 6d. Service charge 12½ per cent. Light supper from 11 p m from 14s 6d. Whisky 6s. Goldfinger cocktail 7s. Discothèque and a band from 10 p m. Currently: The Hummelflugs

**Scotch of St James's,** 13 Masons' Yard, Duke St, SW 1. TRA 6109. 10 p m-4 a m. Annual membership 5 guineas. Entrance 10s members; 15s guests. Grills menu about £1 a head till 3 30 a m. Drinks, single 5s; miniature 10s. *Entertainment:* Resident group, impromptu performances by famous clientele, cabaret. Currently: The Marionettes

**Whisky-A-Go-Go,** 33 Wardour St, W 1. GER 4224. 8 p m-1 a m (approx). Open Sun. 6 months membership: men 1 guinea, girls 10s 6d; 1 year, students 1 guinea (men). Entrance fees M: men & girls free. T: men 3s, girls free. W: men & girls free. Th: men & girls 3s. F: men 5s, girls free. Sat: men & girls 7s 6d. Sun: men 6s 6d, girls 4s. Drinks at pub prices. Snacks at normal prices. *Entertainment:* Discothèque, dancing, casino (roulette, blackjack, Bank of Las Vegas, Bank of Paris), also occasional live groups and cabaret, late night film show some Fridays at midnight

## GAMING

**Blenheim,** Blenheim St, W 1. HYD 2071. Midday-3 p m. 5 30 p m onwards. Bar closes at 11 p m. Membership compulsory 1 guinea. Mainly poker and a little blackjack, one table. Limits 2s 6d till midnight and 5s afterwards. Sandwich machine, food can be brought in

**Charlie Chester Casino,** 12 Archer St, W 1. GER 7045. Midday-6 a m. Membership compulsory, 1 guinea a year. 10s cover charge. Blackjack, dice and roulette. Limits 2s 6d & £100. Buffet provided

**Crockford's,** 16 Carlton House Ter, SW 1. WHI 1131. Bridge starts at 2 30 p m, 2s-£1 a head; poker 5 p m, 10s-£4 a game; chemin de fer 9 p m; blackjack 10 p m. Closes 4 a m. Membership 8 guineas. Out-of-town residents, 4 guineas, overseas members 3 guineas. Bridge, chemin de fer, kalooki, poker & roulette. Limits 2s-10s: maximum £5-£200. Restaurant and bar, normal licensing hours

**Curzon House,** 21-23 Curzon St, W 1. MAY 0164. All around the clock. Membership compulsory and very exclusive. 10 guineas a year. Prospective members vetted before joining. Blackjack, chemin de fer, gin rummy, kalooki, poker and roulette and baccarat. Limits vary. Good restaurant and bar

**The Establishment,** 18 Greek St, W 1. GER 8111. Gambling starts between 11 p m & midnight. Membership, 2 guineas a year. Blackjack, poker and roulette. Minimum and maximum limits, 5s and £5. Bar open from 7 p m. Drinking till midnight in the gaming room. Food served 8 p m-3 a m. Dancing on first floor. Appearing in the Cellar are pop folk duo Faz and Roger

**Golden Nugget,** 32 Shaftesbury Av, W 1. REG 6211. 2 p m till the last member leaves. Membership 10s a year. Blackjack, kalooki, boule, dice, chemin de fer, poker and roulette and pontoon. Limits vary but average about 2s 6d to £50. Restaurant & bar

**Le Cercle,** 5 Hamilton Pl, W 1. GRO 5050. Opens 10 p m. Membership 10 guineas a year, 10 guineas entrance fee. Overseas membership half these amounts. Blackjack, roulette, chemin de fer and backgammon. Minimum about 10s. Bar & restaurant

**Hamilton Club,** 2 Hamilton Pl, W 1. GRO 2591. Open all the time but gambling starts about 2 p m. Annual membership, 8 guineas. Mainly bridge but some poker is played. Minimum stakes 1s, maximum 10s. Bar with normal licensing hours. Light food available but also a proper restaurant

**New Casanova,** 52 Grosvenor St, W 1. MAY 1463. Opens 10 p m. Membership 2 guineas a year. Backgammon, blackjack, roulette and chemin de fer. Minimum stake about 10s. Free sandwich bar

**Olympic Casino,** 79 Queensway, W 2. BAY 2163. 5 p m-6 a m (approx). Membership, 2 guineas a year. Table charges. Baccarat, blackjack, chemin de fer, roulette, dice. Stakes vary. Never go below 5s on roulette and can go very high on other games. Bar in the restaurant but only soft drinks in the casino. Coffee, sandwiches served in the casino. Champagne buffet for members F

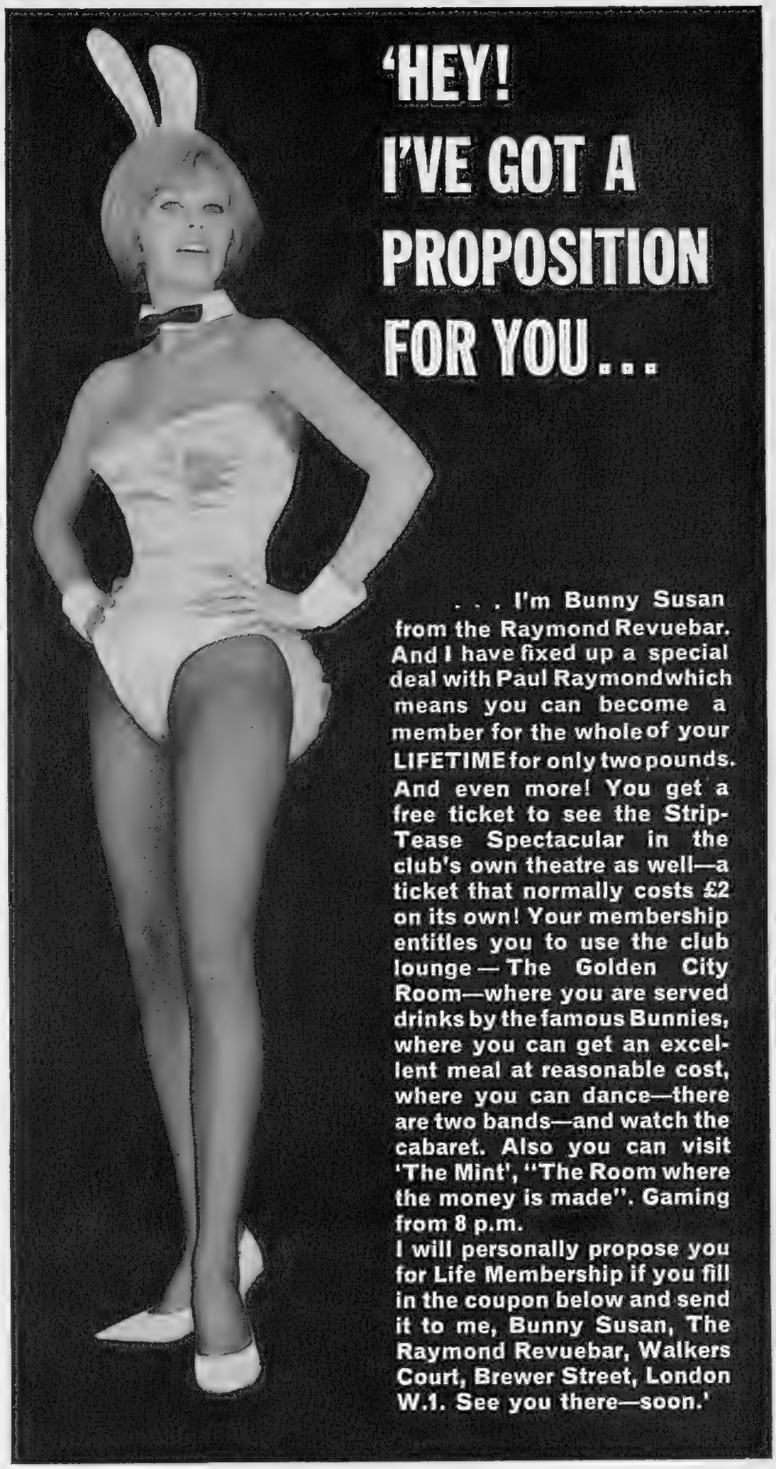
**Pair of Shoes,** 21 Hertford St, W 1. HYD 1801. Opens 8 p m for dinner and gaming. Membership 10 guineas. Blackjack, roulette, craps and chemin de fer. Stakes go high, min 5s. Bar & dinners

**Quents,** 22 Hill St, W 1. HYD 7766. 6 30 p m onwards. Inclusive membership 2 guineas a year. Baccarat, roulette, blackjack and occasionally chemin de fer. Billiard room. Minimum stakes vary from game to game, 5s-£2. Bar & restaurant

**River Club Casino,** 129 Grosvenor Rd, SW 1. VIC 1621. Bar opens 5 30 p m, closes about 12 30 a m. Gambling can start at 6 30 but warms up about 11. Last dinner served 1 a m. Membership for club & restaurant 8 guineas a year, 5 guineas for out-of-town residents, 2 guineas for temporary membership. Membership, excluding the restaurant, 5 guineas. Blackjack, roulette, American roulette, craps, and chemin de fer. Restaurant membership covers the bar

**Sporting Club Knightsbridge,** 163 Knightsbridge, SW 7 (KNI 4252) Club opens 3 p m and closes normally at 3 a m but may be later, depending on state of play. Bar has normal licensing hours. Membership 3 guineas a year. Session charges for roulette, 10s 3-8 25 p m, 10s 8 30 p m to end of play. No session charge on Sundays but an inclusive charge of £1 for champagne buffet; all buffet tickets sold are eligible for raffle the following Wednesday for prize to the value of £100. Blackjack 10s-£50, chemin de fer table charge £3, maximum opening bank £15, maximum bank £200. Bank Las Vegas, min stake 2s, max £50. American dice, min £1, max £50. Baccarat, min £2, max £250; à Cheval £500. Roulette 2s-£100. Restaurant opens 7 p m, breakfast from 1 a m. Temporary membership may be arranged

**The Victoria Sporting Club,** 150/162 Edgware Rd, W 2. AMB 2467. 2 p m-5 a m. Membership £3 a year. Table fees. Baccarat, backgammon, bridge, blackjack, chemin de fer, dice, gin rummy, kalooki, poker, roulette, and trente et quarante. Minimum stakes from 5s to £1, maximum from £50 to £600. Restaurant & bar



'HEY!
I'VE GOT A
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FOR YOU...
. . . I'm Bunny Susan from the Raymond Revuebar. And I have fixed up a special deal with Paul Raymondwhich means you can become a member for the whole of your LIFETIME for only two pounds. And even more! You get a free ticket to see the Strip-Tease Spectacular in the club's own theatre as well—a ticket that normally costs £2 on its own! Your membership entitles you to use the club lounge — The Golden City Room—where you are served drinks by the famous Bunnies, where you can get an excellent meal at reasonable cost, where you can dance—there are two bands—and watch the cabaret. Also you can visit 'The Mint', "The Room where the money is made". Gaming from 8 p.m.
I will personally propose you for Life Membership if you fill in the coupon below and send it to me, Bunny Susan, The Raymond Revuebar, Walkers Court, Brewer Street, London W.1. See you there—soon.'

**RAYMOND REVUEBAR (CLUB)**

**APPLICATION FOR LIFE MEMBERSHIP**

under the special reader's privilege.

Date.....

**To the Committee:**

I, the undersigned, apply to be elected a Life Member of the above Club, and if elected agree to be bound by the Rules and Bye-Laws of the Club.

Name *(block letters)*.....

Address *(block letters)*.....

.....

.....

Occupation.....

I enclose cash/cheque/money order/postal order* for £2 (two pounds) made out to Raymond Revuebar.

I am/am not* already an ordinary member of the Raymond Revuebar.

* Please send my membership card and free ticket to the above address.
* Please retain my membership card and free ticket and I will collect them personally.
* Cross out which does not apply. 21/10

*Signature*.....L.L.

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your hair is springy, and vital and
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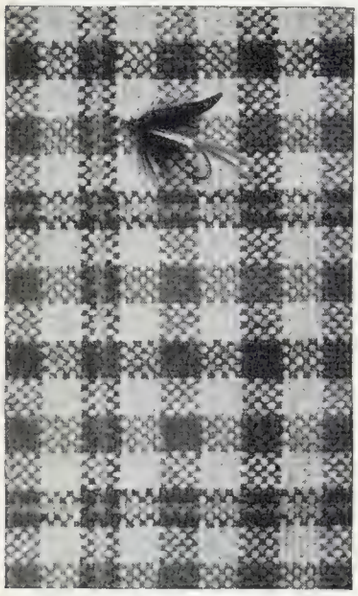
## WHO'S FISHING FOR COMPLIMENTS?

Not this fisherman. But he gets them anyway, in his suit made of Hare of England Harethorn.



Got his woman on a hook too. She goes for the masculine design, the warm, manly feel, the flattering hang of Hare of England Harethorn. Good for the country, good for the town, 19 ounce Harethorn, calls compliments wherever it's worn.

Harethorn by

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Or take advantage of our voucher scheme which enables you to lunch at any Trust House Hotel on your way home. Telephone: Dorking 4561 to make your reservation.

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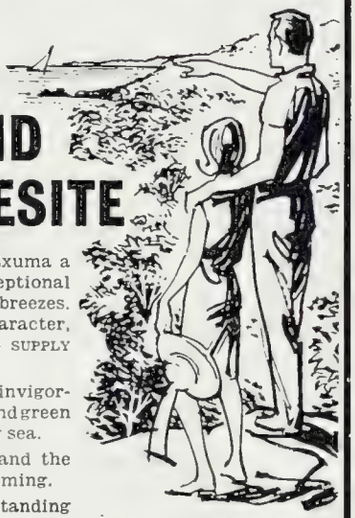
***Own Your Own***

# BAHAMA ISLAND HILLSIDE HOMESITE



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NEAR EARLS COURT

One of Air India's hostesses on their transatlantic Boeings. Her pose: the traditional Indian welcoming gesture "namaste".

*What do its dozens of details add up to? Answer: sum car!*

# TRIUMPH 1300

## Britain's best-equipped car next to the big ones!

**COMPLETE:** that's the word for the new Triumph 1300—one word to cover dozens and dozens of important details. Those details go far beyond what other cars would call extras, for they have been planned into the car. They aren't embellishments, they're basic anatomy. The Triumph 1300 is Britain's best-equipped medium-size car: complete for performance, safety, comfort, convenience. Read on for an (incomplete) account of it.

### Complete for performance

**Front-wheel drive** The 1296 cc engine (located fore-and-aft) is a developed version of the Herald engine, therefore tried and tested. The integral power and transmission unit is mounted over the line of the front wheels—which is good for cornering. And so is the all-wheel independent suspension.

**All-syncro gearbox** The four forward gears are *all* on syncromesh. The gear-shift operates direct to the gearbox without intermediate linkage: result, *very* crisp gearchange.

**Small turning circle** 30 feet only. Smaller than on any British front-wheel-drive car, smaller than on most cars of any kind.

**'No loss' cooling system** You top up the radiator water very, very rarely because of this ingenious system invented by the Leyland Motor Corporation.

### Complete for safety

**Disc brakes** Standard equipment on front wheels.

**Light dimmers** Facia light can be turned up or down, so *you're* not dazzled. The driver behind you isn't dazzled either, because brake lights and winkers are automatically dimmed at night.

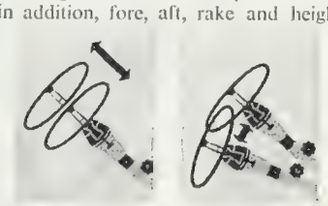
**'Impact-break' steering column** This explains itself. Childproof locks and safety-belt anchor points for four people explain *them*selves.

**Recessed handles** Door-openers and window-winders are entirely get-at-able but safely recessed inside the upholstery of the doors.

### Complete for comfort

**Heating and full-flow ventilation system** You get real ventilation (i.e., outflow as well as inflow) with the windows tight shut. A specially-designed system (with temperature control and a two-speed fan) circulates fresh air up, round and out at the back where it demists the *rear* window.

**Adjustable steering wheel, seats** The steering wheel is easily adjustable for rake and length from the driver's position and, in addition, fore, aft, rake and height



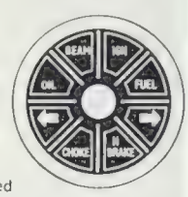
adjustment provides 81 possible positions for the driver's seat. The front passenger seat is also adjustable fore-and-aft.

**Ventilated upholstery** The expanded PVC is perforated, to keep you cool. And with the comfort comes downright luxury. Carpets not just fitted, but moulded to the floor shape. Lushly padded seats. And where it's wood, it's real walnut veneer.

### Complete for convenience

**All-systems-go dial** All warning lights are grouped into one dial, like a cake sliced eight ways. And this is what the lights give warning of:

1 Ignition on
2 Fuel low
3 Right winker on
4 Handbrake on
5 Choke out
6 Left winker on
7 Oil pressure low
8 Headlights undipped




**No-change lubrication** Gearbox and final drive are lubricated for life, never need draining—only occasional toppings up. There are separate lubrication systems for engine, gearbox and final drive.

**11¾-gallon tank**—biggest tank for any British car under 1800 cc!

### Tested — by the public

Over the next few weeks, Triumph 1300 production models will be driven by motorists who have been selected from all sections of the general public. This will give Standard-Triumph invaluable data on the car in everyday use, and supplement the massive testing already carried out by engineers.

The car will then be available throughout Britain on January 5th.

### See the Triumph 1300 at the Motor Show

It is the star attraction of the Standard-Triumph stand. And that's saying something, because around it are such brilliant cars as the Heralds, Vitesse, Triumph 2000, TR4A and the Spitfire Mk. II. See them all!

STANDARD TRIUMPH

*A member of the Leyland Motor Corporation*

london life

23rd/29th Oct

# The girl who doesn't want to be sweet

Caroline Mortimer, who is 23, makes her first major stage appearance in Roger Longrigg's new play *The Platinum Cat*, which opens in Brighton on 25 October, and comes to London in the middle of next month. She plays the part of the script-writer of a successful cartoon strip Pudding the Cat. Her co-star is Kenneth Williams

She began her career at 15 as an understudy in her step-father John Mortimer's play *What Shall We Tell Caroline?* Her mother is novelist Penelope Mortimer. She says that having famous parents helps you to meet people, but that she gets a bit tired of people saying: "Dear little Carrie, isn't she sweet". Determined not to be sweet, she spent two years at RADA, toured in flops, worked in repertory, understudied and made occasional films. She has acted in 13 television plays. "No, I wouldn't like my step-father to write a play for me. People would only say I got the part because of him". Last year she appeared in *Don't Let Summer Come* at the Mermaid Theatre during the course of which she stripped. She received abusive letters

Her clothes in *The Platinum Cat* have been designed by June Elson. She is wearing a scarlet and black house-coat, split skirt, feathers round the collar and cuffs. "And that's the least of it", says Miss Mortimer, who has now commissioned her to design a complete ward-robe

photograph by Traeger

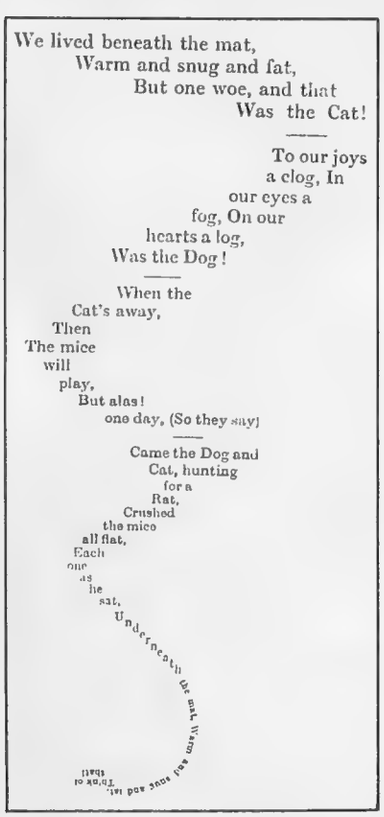
Caroline Mortimer

# So this is concrete poetry

The first comprehensive exhibition in London of concrete poetry, organised by Jasia Reichardt, opens at the Institute of Contemporary Arts this weekend. The art, if not the name, is almost as old as printing itself.

Kan Berlin
in diesem Land forthin
Sich mit vielen Dingen
Höher als vorhero ❀ schwingen?
Ey so sagt man, wie von seinem Rom Virgil,
Daß Sie sich auch so hoch erheben will,
Als Cypressen überlegen
Büsche, so zur Erd sich neigen.

Ja, dieweil drs Bären Bild | Zäuret ihren Wappen Schild,
Als ein Zeichen, das zugleich | Viel der Edlen in dem Reich
Auch viel hohe und grosse Fürsten-Häuser führen,
Wird dis Gleichnis auch dem Bären wol gebühren.
Wie sich dessen Krafft über andre Thier erhebt,
Daß das Räuberische Rud von demselben Klauen bebt,
Wie der Bär auch geht auf zweyen Füssen,
Da viel andre Thier viere brauchen müssen,
Wie er seine Brust erhöhet,
Wann er wie die Menschen stehet,
So hebt sich Berlin empor
Unter aller Städte Chor.
Wie nun jeder Stand der Stadt
Theil an diesem Bären hat,
Welcher nicht ein einig Glied
Ohne starcke Nerven zieht,
So verbleibt das eine Theil,
Welches als ein veste Säul
Den Cörper richtig trägt,
Wann er den Gang so regt,
Dem Lehrer-Stand,
Dessen Knie
Spat und früh
durch den Sand
Ohn Verdruß
Waden muß,
Auch damit
Seinen Feind,
Eh es meynt,
Zu Boden tritt.

*The Bear* (above), a poem eulogising Berlin (whose emblem is the bear), was composed by Johann Leonhard Frisch around the year 1700.

We lived beneath the mat,
Warm and snug and fat,
But one woe, and that
Was the Cat!

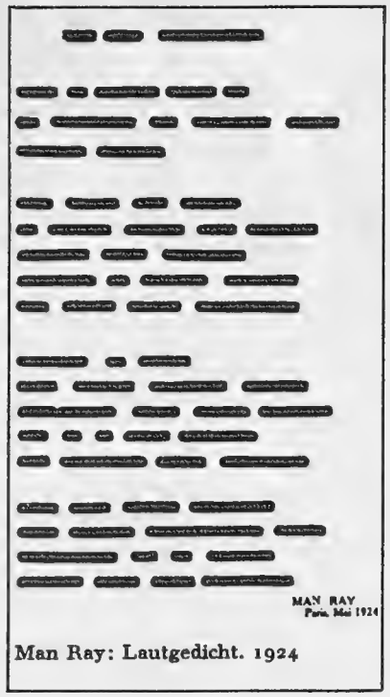
To our joys
a clog, In
our eyes a
fog, On our
hearts a log,
Was the Dog!

When the
Cat's away,
Then
The mice
will
play,
But alas!
one day, (So they say)

Came the Dog and
Cat, hunting
for a
Rat,
Crushed
the mice
all flat,
Each
one
as
he
sat,
Underneath the mat, Warm and snug and fat, To the joy of that

A century and a half later, Lewis Carroll designed *The Mouse's Tale* in *Alice* (above) to amuse a small girl.

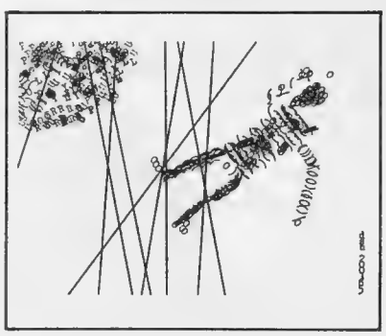
Since then, the form has developed both as a witty method of stressing the subject-matter of the words—as in Apollinaire's famous "calligramme" *Il Pleut*, in which the lines slant obliquely across the page like rainfall




**Man Ray: Lautgedicht. 1924**

—and as a purely abstract composition, like Man Ray's non-poem *Lautgedicht* (above).

The term "concrete poetry" began to be used in the early 1950s, first in Brazil, then in Germany. There is now a flourishing movement. In Britain,

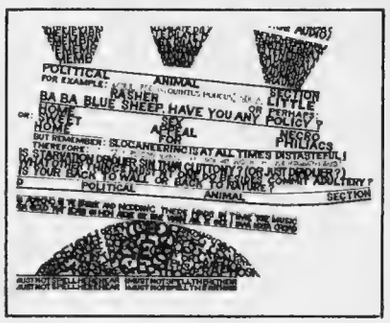


it is centred in Gloucestershire, where the 41-year-old monk Dom Sylvester Houédard produces tiny, delicate typewritten ideograms (above) in his cell at Prinknash Abbey, and Scotland, where Ian Hamilton Finlay is industriously turning his house into "an environmental poem" with letter-covered walls and "poetry ponds" full of stone letters. It can't be long before the movement, which nowadays tends to think big, goes in for advertisement hoardings, the concrete poet's ultimate plaything. Indeed, the ICA exhibition includes a design by Hamilton (who is said to suffer from agoraphobia) for a three-sided fence intended to be erected around a triangle of grass and to bear the Delphic legend: "Little fields long for horizons, Horizons long for little fields."

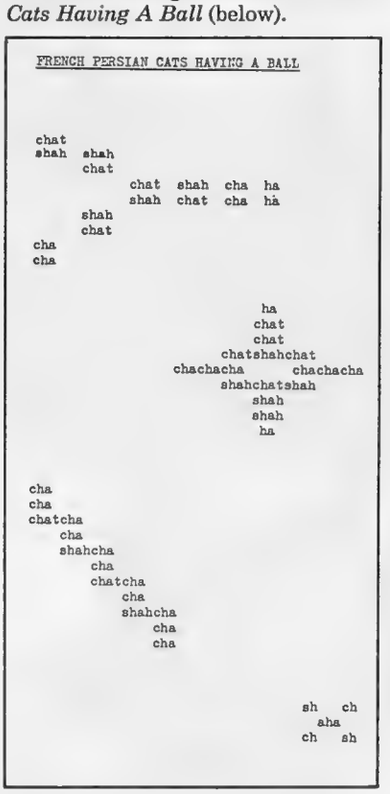
The jargon of the movement abounds in terms like "opto-phonetic," but one of the less opaque explanations comes from Claus Bremer, a theatrical director as well as a concrete poet, who says: "My work in the theatre is aimed to produce an active and creative co-operation of actors and audience. In writing visual poems, I am attempting to make the reader co-author. The visual organisation of my poems allows for an examination of the meaning of words and letters. Words and letters become visually significant."

Certainly in most concrete poetry, the letters take on a strange life of their

own: sinister, as in H N Werkman's gaunt Leninist monoliths (above) and in John Furnival's *Tower of Babel*




(example above) series, or frivolous, as in Edwin Morgan's *French Persian Cats Having A Ball* (below).




The exhibition even has a poetry machine designed by a German, Eugene Gomringer, in which concentric rings of letters whirl round a spindle. Keat's *Ode To A Nightingale* hasn't dropped out of it yet, but after half an hour at the ICA nothing much would surprise you. ❀❀❀❀❀❀❀❀❀

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A reader of London Life received an effusive circular letter from Liberty's the other morning advertising what are described as car-coats. It began: "Mobile Sir, Rumour has it that you are no mean driver, not just technically qualified to make the thing go but armed with an instinct, a sort of sixth sense, a . . . Please, don't protest. It's exactly that flair, judgement, call it what you will, that we want to alert"

He had just failed his driving test for the second time

# Short and shocking

Violette Leduc, whose autobiography *La Batarde* is published here on Thursday by Peter Owen, lived for 20 years on an allowance of £5 a week from her Paris publisher, Gallimard, eked out with occasional help from Jean-Paul Sartre and Simone de Beauvoir. Her books, with such grimly uncompromising titles as *Ravages, Suffocation* and *Starvation*, sold few copies. *La Batarde*, a long, clinically detailed story of promiscuity, Lesbianism, crime and hysteria, has sold about 140,000 copies in France, bringing her between £20,000 and £30,000. For 468 pages, she prods and sniffs her way through her memories of a bewildering variety of emotional experiences. She is 57, looks if anything older. "I don't understand why my previous books failed," she says. "I have always written about my life, about me. Nothing is different here." Her next book, *La Femme au Petit Renard*, is due out in Paris in a few days. It will be short and shocking

## Charlton Heston as Michelangelo

"I received a call from a producer at one of the Hollywood studios near my house. I went out and had lunch with him and he said, 'We want to make a motion picture based on the life of Leonardo da Vinci because he was the greatest artist of all time'. I told him he was mistaken, that it was Michelangelo. He replied, 'Now Irving, are you serious?' So I went home and, in the evenings and in my spare time, I dug back into the glorious Italian Renaissance, and the more I read about Michelangelo Buonarroti, the more I was convinced".—*Irving Stone*

"Irving Stone comes closer to the true spirit of Michelangelo than any other writer".—*Bernard Berenson aged* 94

"and short must be the time ere even his patience cease. Nay let him come no more to raise the fees of this foul sacrilege beyond report".—*Michelangelo*

Charlton Heston plays Michelangelo in the film of Irving Stone's novel, *The Agony and the Ecstasy*, directed by Carol Reed. The film opens at the Astoria, Charing Cross Road, on 27 October

photographs by Traeger

Anna Neagle plans a singing-dancing return to the London stage with guitar-playing pop singer Joe Brown as co-star (above). The show, *Charlie Girl*, opens at the Adelphi on 15 December

Miss Neagle plays an ex-Cochran young lady who, after marrying into the aristocracy, is left a widow with a stately home and three unmarried daughters on her hands. "I'm a sort of female Duke of Bedford", she explains. "It's Longleat, Woburn and Beaulieu all rolled into one"

Joe Brown is the general factotum who organizes everything. He's also in love with Charlie Girl, the youngest daughter

# A threat to Bond ... from Smersh?

It is difficult to decide which of the current takeover bids for James Bond would appeal to him least: to be condemned by Mr. Kingsley Amis to chatting up the birds in some provincial Wimpy Bar or to be exiled to the rigours of Eastern Europe by Bulgaria's most popular writer of spy stories, Andrei Guliashky, who is planning to cast Bond as a Western enemy of the peace in his next novel.

Spy fiction, like science fiction, has recently become politically respectable in the Soviet Union and Eastern Europe. In Warsaw, they queue before dawn on the publication day of a new spy novel. In Prague, the Czech Army's own publishing house is churning out titles for an enthusiastic public. In Moscow, there are first print orders of up to 200,000 copies for new spy novels by Vadim Kozhevnikov and Juri German.

But if the symptoms of Bond-fever are similar, the tone of the stories themselves is closer to Ambler than Fleming. The following rough analysis of a typical people's hero is based on Guliashky's descriptions of his spy-catcher Avakum Zakhof, in the novels *The Mystery of the Zmeitza*, *Rakif Calling Dayud* and *The Sleeping Beauty*

| | **BOND, James** | **ZAKHOF, Avakum** |
|---|---|---|
| **Age:** | Mid thirties | Early forties |
| **Character:** | Sensual, hedonistic. Brave but bloody-minded | The intellectual type. Brave too, but Socialist nobility of spirit sometimes cramps his style when the other man is down |
| **Morality:** | "A bit of a bastard" | U–Certificate. (He once fed a suspect ballerina drugged coffee on her own divan, searched the flat for evidence and then walked home in the rain) |
| **Men Friends:** | None | Hordes, mostly healthy outdoor types—civil engineers, agronomists and so on |
| **Clothes:** | Savile Row. Dislikes buttons and laces, likes short-sleeved shirts | Suits as near Savile Row as currency regulations allow. Wears white shirts with starched collars and cuffs: "He never goes out in shirt-sleeves, even in midsummer" Sometimes sports a black, wide-brimmed hat |
| **Food:** | A great gourmet, rarely caught with the same menu twice, except perhaps for lobster | Frequently found sitting down to "a veal cutlet and red wine"; favourite dish: "noodles with cabbage and plenty of pepper" |
| **Drink:** | Dom Perignon champagne and vodka martinis preferred | "Has little taste for alcohol". Has been known to take brandy sometimes in his tea |
| **Smoking:** | Custom-made cigarettes | Pipe most of the time |
| **Reading:** | Books on golf | Enjoys curling up with a good treatise on archaeology |
| **Recreations:** | Great swimmer, fond of golf, passion for gambling | Knowledgeable balletomane, also enjoys an evening spent "with a tough algebraic problem". Favourite relaxation: a good long walk |
| **Habitat:** | Anywhere the sun shines | Socialist security agents never indulge in anything other than "protecting the homeland against foreign agents". This condemns him to squelching about the rain-soaked Bulgarian countryside. |
| **Dangers Encountered:** | They include, being shot at, poisoned, cut up with lethal bowler hats, drugged, bombed and laser-beamed | With all that rain, one of these books, he's going to catch a nasty cold in the head |
| **Subordinate to:** | "M" the mysterious. "Head of Security" | "Colonel Manov". Also "Head of Security". Same initial. Makes you wonder |

All the villains in the James Bond stories have some distinguishing mark that sets them apart from normal men. The latest, in Thunderball, is one-eyed Sicilian millionaire Emilio Largo, played by Adolfo Celi

# PROPERTY REVIEW: WHAT IS A WATES?

Until quite recently, if you said of someone that he lived on an estate you would have implied that he owned hundreds or thousands of acres, that everybody else who lived on those acres was under his employment, and that he saw no-one he did not wish to. Since the war, though, the word estate has come to imply an almost exactly opposite way of life. It conjures up a vision of an area in which are paraded hundreds of houses, identical or very similar to each other, mass-built by the same company, and lived in by community-minded people with similar outlook.

The new kind of estate living has its advantages; one is that the standard of building, finish and equipment is likely to be higher than if the same amount of money had been spent on building one individual house. Another is the amenities–many estates include shopping centres and communal gardens. Its disadvantages are almost entirely those of taste and inclination; it is virtually impossible, should you want to, to stamp your own individuality on an estate house. Every inch has been planned for a definite purpose, and should you have a wild fancy to change a bedroom into a living room, you would have to repress it–the house simply wouldn't work that way. Most estates have rules ensuring the outside of the house will stay the same, part of a theme rather than a personality projection of the householder.

*Specification*

The house illustrated on these pages is part of a Wates Estate. It costs £7,750 for a 99-year lease and is built on the site of the old Hurst Park Racecourse and car park. It has three bedrooms, the largest 14 ft. by 9 ft. 10 in., a sitting room 18 ft. by 16 ft. 6 in., which is connected to the dining room 9 ft. by 8 ft. 6 in., which is connected to the kitchen. These three rooms take up the entire first floor. It also has a bathroom, a garden room, a utility room, and a downstairs cloakroom.

Its garage has a door into the hall and its dustbin is politely tucked away beside the front door. It looks on to the Thames and has, at the back, a balcony to look on to the Thames from. It is easily run and maintained, with plastic gutters and outside pipes that don't rust or need painting . . . ducted warm-air central heating powered by gas . . . a waste-disposal unit and a built-in refrigerator . . . a pale primrose bathroom equipped down to a looking-glass and a radiant wall-heater. It was designed by Wates' own architects' department: Chief architect K W Bland, ARIBA; executive architect C R Vass, ARIBA, Dip TP (Lon).

*Decorating*

If you buy this house you will be able to choose your wallpapers, included in the purchase price so long as they don't cost more than around 10s a roll. You can choose the colour of your inside paintwork, too–once the choice of colours was limited, but since Wates discovered that most people choose the same colour anyway the embargo was lifted. Your outside paintwork must be white and that's how Wates householders like it–recently one man painted his windows yellow and the estate office had six complaints the next morning.

*Inhabitants*

People who live in Wates houses are likely to be between 25 and 45, with two or three children. On this house they will pay the Esher Urban District Council rates at 9s 8d in the pound, on an estimated rateable value of £154. They will also pay an annual ground rent; £35 rising to £52 10s after 33 years and £70 after 66 years. (It's not all that likely they'll be there after 33 years, though; many Wates buyers are what are described as Rising Young Executives who tend to move round the country as they change their job).

They are more than likely to be on the telephone–the GPO anticipates 90 per cent telephone coverage on a Wates estate. The Wates wife will work in a kitchen on the first floor, designed so that she can look out and see community life going on round her and not feel isolated. Soon she will be able to shop on the estate, and her husband will be able to fill up the car at a petrol pump and have a drink at the pub, both part of the amenities.

*Travel*

The Wates husband is likely to be a London-Commuter; if he is, he will catch his train from Hampton Court Station, and his monthly Season ticket to Waterloo will currently cost him £5 19s.

*Rules*

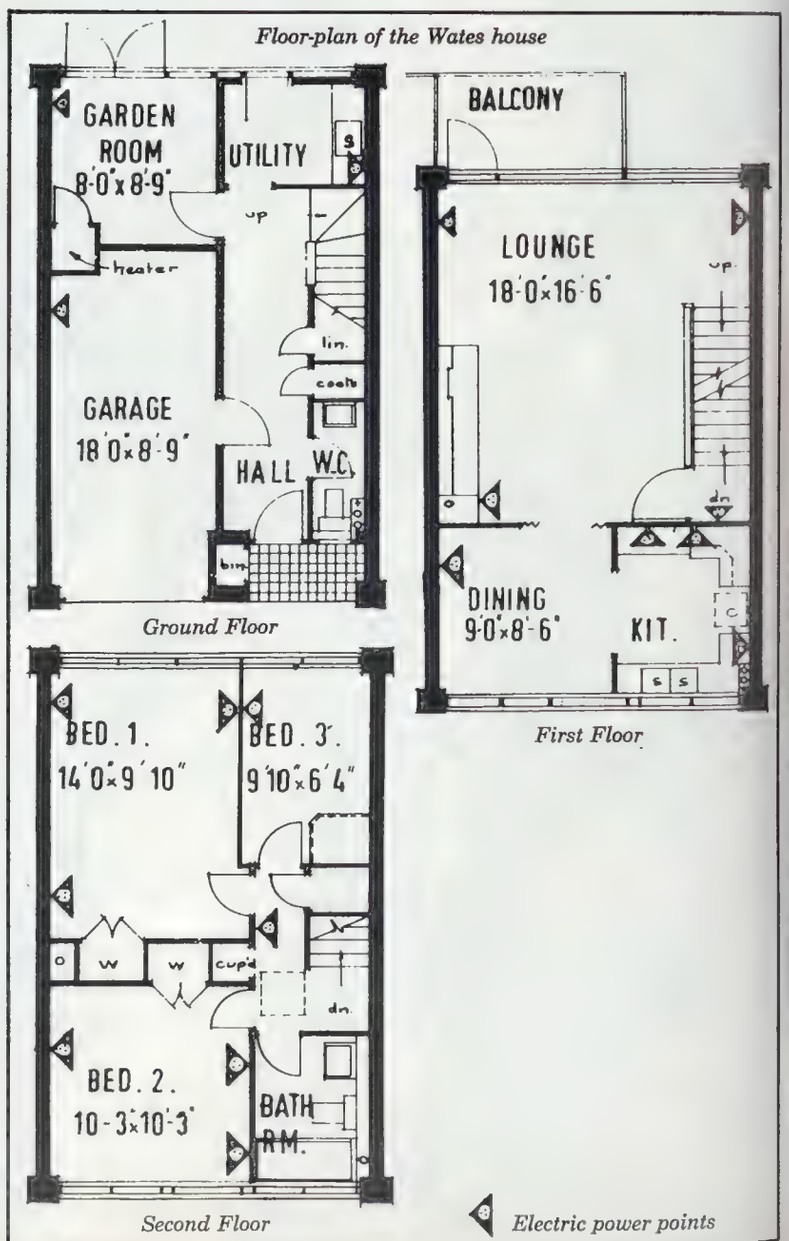
When you contract to buy a Wates house, you also contract to stick to a set of rules. Wates wives, for instance, may only hang out washing on any two days a week, on Monday to Friday up to 5 p m, on Saturday up to midday. This rule reminds me irresistibly of the sort of thing one used to find pinned up on the school notice board: *Juniors are reminded that they are not allowed to walk in the lower rose garden during luncheon break*; but Wates point out that this is designed purely to Preserve the Amenities; if women were allowed to hang out washing whenever the mood took them, apparently, the place would be one continual mad flutter of sheets.

Another rule designed to preserve the amenities is one which asks householders to join a management company, paying £1 for an A share, and up to £10 a year contribution towards company expenses. The company is responsible for keeping the common gardens and paths in good condition.

*Opinion*

This house is as hygienic as a packet of frozen food, as space-saving as a filing cabinet. It has none of the perverse disadvantages of an old great-grandmother of a house, but none of the lop-sided charm either. As in most houses that are designed to use every inch, there is no room for untidiness, no alcoves or odd corners where you can chuck Wellington boots, old cardboard boxes and the puppy. The fitted cupboards are I think rather small; the one in the master bedroom could accommodate master's clothes, certainly, but mistress might well have to look elsewhere for hanging space. Ideally this house would be lived in by a tidy couple, young and on the move and community-minded, with two tidy children.

*Floor-plan of the Wates house*



*by Angela Ince*

*1 Bathroom is grey and yellow, has a wall-point for razors, a radiant wall heater. It's even got a looking glass*

*2 Kitchen has Marley tiles, Californian units by Wrighton, built-in refrigerator and waste-disposal unit*

*3 Front view—anthracite grey weather-boarding, pale turquoise slide-up garage door*

*4 First floor sitting room has glass-panelled stairs, connects through to dining room and kitchen*

*5 Rear view from the terrace — the Thames at Hurst Park*

1



2

3

4

5

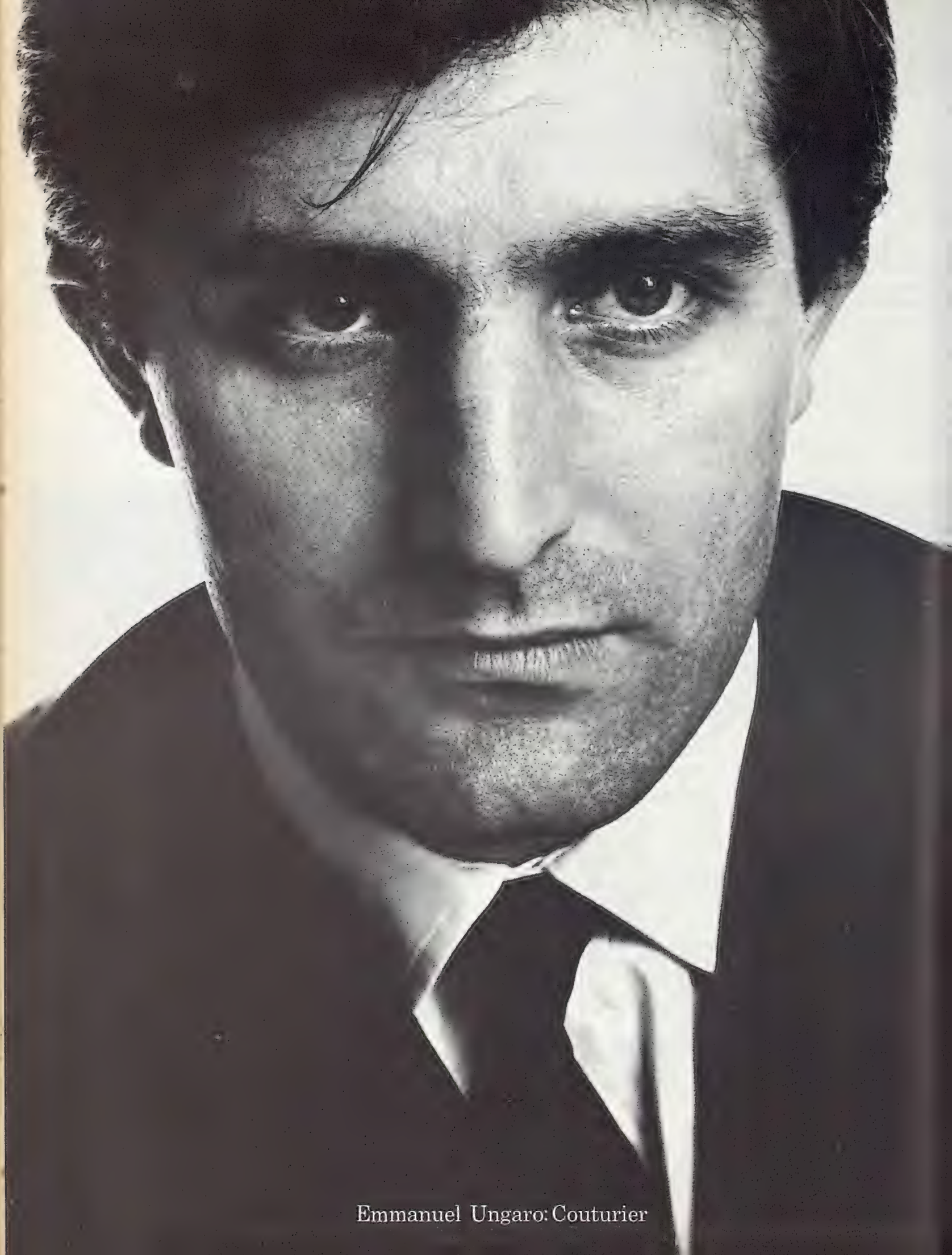
Ian Yeomans

*Outside you're a Wates owner,*
*but inside you're on your own*
*as far as decor goes.*
*Your own wall-paper is included*
*in the purchase price*
*up to 10/- a roll.*
*This is the way artist Anne Morrow*
*thinks a Wates house might look*

FRONT

BACK

FOLD



Emmanuel Ungaro: Couturier

# UNGARO: tomorrow's man

By Peggy Roche
Photographs
by Duffy

Reversible, button-on tunic-coat in two-toned gaberdine has an optional button-on cape, matching helmet. It is worn over a plain woollen dress.

Evening tunic in silk velvet, caught with a bow, over very slightly longer Bermudas.

Deceptive, skimming, two-panel dress in wool gaberdine. The back is plain.

Emmanuel Ungaro is the most unconventional couturier in the business. The basis of his collection is the concept of clothes built round a woman not to imprison her but to give her freedom, to make her conscious of her body as if her clothes were a second skin. He has no specific type of woman in mind, but he likes women to look contemporary, to be able to move naturally, unhindered by convention. His colours are strong, but never aggressive; there is no reason why a woman should wear dark colours in winter. Everything is supple, close-fitting, perfectly shaped in heavy materials like woollen gaberdine. He cuts *all* his clothes personally. Instead of boots, he completes his line with longer, removable gaiters, making short dresses more wearable. They are worn over flat, square-heeled and square-toed shoes. For his next collection he will again use heavy materials, and he is sure to translate his day clothes into evening styles. His current collection can be seen at 6 bis Avenue Macmahon, Paris 7—between 3 and 4 p.m. on Mondays, Wednesdays and Fridays, and over here Fortnum and Mason have bought and copied the original of one of his suits. Patterns of Ungaro styles have been bought by Wallis Shops, Reginald Bernstein, Mornessa and Fortnum and Mason.

Brilliant wool gaberdine, double-breasted, high-collared. The harlequin helmet and boots are leather.

Close-fitting wool gaberdine, false pockets set low, checked jacket with collar rising high.

Soft dress, high collared, long sleeved.

# WHICH CAR LEADS?

## *Inquiry conducted by an anonymous motoring correspondent*

Before 1914 the World's Best Car was unquestionably the Rolls-Royce Silver Ghost, though closely hounded by the Noiseless Napier. But after the Armistice a legion of fresh luxury cars appeared and the Rolls-Royce reputation was challenged by Lanchester, Leyland Eight, Hispano-Suiza, Ensign, Farman, Sheffield-Simplex and others. Not all survived; over-optimism on the part of some post-war firms, a world slump, and a series of successful Phantoms left Rolls-Royce unrivalled, except perhaps by the lordly Hispano-Suiza V12. Has the position changed since the Second World War? Which country today makes the most desirable car money can buy?

The Best need not necessarily corner like an Elan, be as fast as a Ferrari or an E-type. But it must be supremely comfortable, noiseless, with the pace and acceleration of the average-quick sports car and an interior as luxurious as the best London club.

For some years now the Rolls-Royce has not fully matched up to these ideals. The Silver Cloud III was quick, but it was not the quickest of imposing luxury saloons. It cornered fast, but flabbily. Its light-alloy V8 engine made its presence felt and heard when idling—just a whisper and a tremor, but it was there. The American-crib automatic transmission could kick quite viciously at times and the ride was not as smooth as it should have been. Otherwise, the car was near perfection, as well it might be at a price, in standard steel saloon form, of £5,632. Daimler contrived to sell their smaller-capacity but faster Majestic Major for a mere £2,703. Its 4½-litre V8 engine, evolved by racing motorcycle designer Edward Turner, was smooth and quiet and the car, despite its size, had the balance of a GT machine on corners.

Mercedes-Benz had specialized since the war in advanced saloon models with fuel-injection engines, independent suspension at front and rear, and disc brakes. Their 300SE, which sold in England for £4,088 in automatic transmission form, was delightful to drive, and a very fast, safe car. Rolls-Royce might still devote more care than any other maker in putting their cars together, soldering up the classic radiator shell in cloistered isolation (it costs £130 more than the Bentley radiator) and going to extreme pains to ensure that the veneers in the coachwork matched each other. But on the road, particularly up and down Alps and along the *autostrada*, the Magic Name was being left behind.

Photograph by John Carter

*S H Grylls, Rolls-Royce Ltd: "I like to say I steer the ship and leave it at that"*

The Best Car stakes lie today between Britain and Germany. Though Italy has Ferrari and Maserati, their appeal is speed, performance and handling finesse, delivered with a snarl and a roar. France no longer builds fine cars though more years ago than it is decent to document, Citroën introduced the highly advanced Goddess, with self-levelling, variable height hydropneumatic suspension, pre-selected power gear change, inboard disc front brakes, detachable body panels for ease of repair (since copied by Rover for their 2000), safety one-spoke steering wheel, front-wheel-drive and a functional body shape equipped with generous, comfortable seats, efficient ventilation and thick carpets. You can buy it here for £1,977 in the new Pallas form. But even with its smooth over-square five-bearing engine, self-levelling headlamps (which must be among the best gimmicks at the Motor Show) and quartz-iodine auxiliary lamps as well, the Citroën still isn't quite quiet enough, big enough, is too commonplace by reason of its sheer merit, to compete with The Best.

Sweden makes motor cars most conscientiously but the Volvo rates only as a durable, rugged family car. Japan is striving for markets where quantity is more vital than quality; the Russians and the Czechs are ten years behind the rest. America has the biggest, bounciest, most capacious cars of all. They are quieter than the finest from Europe, about as quick, and possess impeccably silken two-pedal transmissions. Drool if you will about the Cadillac Fleetwood (£4,313 from General Motors' in London) or the Lincoln Continental (which would set you back £4,726); but try to stop one from 100 mph or wind one round a Welsh mountain road and you will return to European thinking in a hurry.

So the issue lies between Rolls-Royce and Mercedes-Benz. But what are the facts? The old Silver Cloud had lost much of its silver lining. S H Grylls of Rolls-Royce, who engineered it, excused its old-fashioned rigid back axle on cart-springs by saying that every system of independent rear suspension with which R-R had experimented either allowed too much noise to be transmitted to the car's interior or couldn't be effectively located. Grylls discounted fuel-injection as noisy and presenting warming-up problems. He went to some pains to explain that disc brakes might squeak under dusty conditions, and squeak a Rolls-Royce must not, so he preferred drums. Also the gearbox-driven mechanical servo (adopted by R-R in 1925, after Renault, Hispano-Suiza, Delage, Sunbeam and others had used it for years) was, in Grylls's opinion, superior to a proprietory vacuum brake servo, with which other designers were entirely satisfied.

Thus the Chief Engineer of the Rolls-Royce Motor Car Division defended his gilded creation. Meanwhile Rudi Uhlenhaut, of Daimler-Benz of Stuttgart, the brilliant engineer responsible for the racing Mercedes cars that dominated the circuits of the world just

*continued on page 37*

| Across: Age groups<br>Down: Salary groups | **17–24 Age group**<br>15% of population<br>5% of car buyers | **25–34 age group**<br>17% of population<br>21% of car buyers | **35–44 age group**<br>19% of population<br>31% of car buyers | **45–54 age group**<br>17% of population<br>27% of car buyers | **55–64 age group**<br>18% of populatjon<br>13% of car buyers | **65+ age group**<br>16% of population<br>3% of car buyers |
|---|---|---|---|---|---|---|
| £521-£780 | 2nd hand car | 2nd hand car | No new car | No new car | No new car | No new car |
| £781-£1040 | 2nd hand car | 2nd hand car | 2nd hand car | 2nd hand car | No new car | No new car |
| £1041-£1300 | Fiat 500 £409. Ford Anglia £492. Vauxhall Viva £528. Hillman Imp £540. Austin-Healey Sprite £612. MG Midget Mk II £624. Austin/ Morris Mini £470 | Fiat 500 £409. Ford Anglia £492. Vauxhall Viva £528. Renault 4 Estate £549. Hillman Imp £540. Triumph Herald £592. Austin/ Morris Mini £470 | Vauxhall Viva £528. Ford Anglia D L £552. Hillman Imp S £565. Triumph Herald £592. Austin/ Morris Mini D L £515 | Vauxhall Viva £528. Singer Chamois £590. Triumph Herald £592. Ford Cortina D L £644. Austin/ Morris Mini D L £515 | Vauxhall Viva £528. Ford Cortina D L £644. Austin/Morris Mini D L £515 | Vauxhall Viva £528. Ford Cortina D L £644. Austin/Morris Mini D L £515 |
| £1301-£1560 | Austin Mini Cooper £590. MG Midget Mk II £624. Vauxhall Viva SL 90 £648. Triumph Spitfire £666 Ford Cortina GT £783. MGB £855 | Austin 1100 £614. Morris 1100 £614. Ford Corsair £785. Renault 1100 £699. A 60 £737. Vauxhall Victor £690. Austin/Morris Mini D L £515 | Ford: Anglia £552, Corsair £785. Vauxhall: Viva £528, Victor 101 £718. Triumph Herald £592. Austin/Morris 1100 £614. Wolseley 1100 £754. Riley Kestrel £781. MG 1100 £742. A 60 £737. Austin/ Morris Mini D L £515 | Ford: Anglia DL £552, Cortina DL £644. Vauxhall: Viva £528, Victor 101 £718. Triumph Herald £592. Austin/Morris 1100 £614. Wolseley 1100 £754. Riley Kestrel £781. MG 1100 £742. A 60 £737. Austin/Morris Mini D L £515 | Ford Anglia S £601. Austin 1100 £614. Morris 1100 £614. Vauxhall Viva SL 90 £648. Austin/Morris Mini D L £515 | Ford Anglia S £601. Vauxhall Viva SL 90 £648. Austin/Morris Mini D L £515 |
| £1561-£2,000 | Austin Mini Cooper S £778. MGB £855. Sunbeam Alpine £877. Austin-Healey 3000 £1107. Triumph TR4A £1010 | A 1800 £833. Sunbeam Alpine £877. Renault 16 £888. VX 4/90 £884. Austin/Morris Mini D L £515 | Ford: Corsair £785, Zephyr £836. Vauxhall: Victor 101 £718, VX 490 £884. Wolseley 1100 £754. Riley Kestrel £781 MG 1100 £742. A60 £737, A1800 £833. Triumph Vitesse £807. Hillman Super Minx £805. Sunbeam Rapier £908. Austin/Morris Mini D L £515 | Ford: Corsair £785, Zephyr £836. Vauxhall:Victor 101 £718, VX 4/90 £884. Wolseley 1100 £754. Riley Kestrel £781. MG 1100 £742. A60 £737, A1800 £833. Triumph Vitesse £807. Hillman Super Minx £805. Austin/Morris Mini D L £515 | Wolseley 1100 £754. A1800 £833. Ford Zephyr £908. Austin/Morris Mini D L £515 | Wolseley 1100 £754. Austin/Morris Mini D L £515 |
| £2,001-£3,000 | Austin-Healey 3000 £1107. Triumph TR4A £1010. Sunbeam Tiger Sports £1445. 4.2 E Type Jaguar £1940. Austin/Morris Mini D L £515 | Austin-Healey 3000 £1107. Triumph TR4A £1010. Renault Caravelle £1039. Austin/Morris Mini D L £515 | A110 Westminster £998. Vauxhall Cresta D L £1058. Triumph 2000 £1119. Rover 2000 £1298. Ford 'Executive' Zodiac £1325. Austin/ Morris Mini D L £515 | A110 Westminster £998. Triumph 2000 £1119. Humber Sceptre £1029. Vauxhall Cresta D L £1058. Rover 2000 £1298. Ford 'Executive' Zodiac £1325. Austin/Morris Mini D L £515 | Austin Westminster £998. Ford Zodiac £1048. Vauxhall Cresta D L £1058. Austin/Morris Mini D L £515 | Vanden Plas Princess 1100 £925. Austin/Morris Mini D L £515 |
| £3,001-£4,999 | Lotus Elan £1436. 4.2 E Type Jaguar £1940. Austin/Morris Mini D L £515 | Lotus Elan £1436. 4.2 E Type Jaguar £1940. Austin/Morris Mini D L £515 | Rover 2000 £1298. Ford 'Executive' Zodiac £1325. Jaguar Mk II £1389. Austin/Morris Mini D L £515 | Rover 2000 £1298. Ford 'Executive' Zodiac £1325. S Type Jaguar £1720. Mercedes-Benz 200 £1874 Humber Imperial Limousine £2044 Austin/Morris Mini D L £515 | Rover 3 litre £1838. Vanden Plas Princess £1995. Humber Imperial Limousine £2044. 4.2 Jaguar Mk X £2340. Mercedes-Benz 250 SE £2865. Austin/Morris Mini D L £515 | Daimler V8 £1647. Rover 3 litre £1838. Austin/Morris Mini D L £515 |
| £5,000+ | 4.2 E Type Jaguar £1940. Mercedes-Benz 230 SL £3481. Austin/Morris Mini D L £515 | 4.2 Jaguar Mk X £2340. Mercedes-Benz 230 SL £3481. Austin/Morris Mini D L £515 | Mercedes-Benz 220 SE £3858. Aston Martin DB 6 £4998. Austin/ Morris Mini D L £515 | Mercedes-Benz 220 SE £3858. Aston Martin DB 6 £4998. Ferrari 330 GT £6521. Austin/Morris Mini D L £515 | Bentley T £6496. Rolls-Royce Silver Shadow £6557. Mercedes-Benz 600 £8976. Austin/Morris D L £515 | Bentley T £6496. Rolls-Royce Silver Shadow £6557. Mercedes-Benz 600 £8976. Austin/Morris Mini D L £515 |

The chart opposite is a London Life guide to car buying. It shows the consumer categories by age and salary in which we think manufacturers market their cars.

We have assumed that each manufacturer anticipates a majority of his sales for each model from specific types of consumer—with the exception of the bulk, mass market of the 35–54 age groups, and the £1300–£2000 salary groups: in these groups the markets overlap.

The emphasis is on the majority of sales within each category; there is no attempt to be exclusive, and there will always be exceptions.

Some manufacturers will not agree with these assumptions. BMC, for instance, denies that any market research figures exist. They "are more concerned with technical innovation than market research" and are busy and happy as long as "a Mini goes to everyone from a duke to a dustman". We have put the Mini in every category.

Sources were sales profiles, statements about advertising policy and statements about which models a manufacturer considers his competitors in each class. In the cases where a manufacturer claimed to have no marketing policy, no relevant advertising information, and no competitors, we placed the cars where we thought most suitable.

We were helped particularly by the Ford Motor Company with highly developed marketing information about their cars.

Other information:

1,175,000 new cars were sold in this country in 1964

Shares of total production, including exports, among seven manufacturers were as follows:

BMC 37%
Ford 28%
Vauxhall 13%
Rootes 12%
Standard Triumph 7%
Jaguar and Rover 3%

Less than 20% of new cars sold cost over £1000

Less than 15% of new cars sold are bought by or for the principal use of women.

50% of cars sold are to the 35–54 age group

"Brand loyalty" among the Big Four is as follows:

63% of first time BMC buyers buy BMC the second time.

59% of first time Ford buyers buy Ford the second time.

55% of first time Vauxhall buyers buy Vauxhall the second time.

46% of first time Rootes buyers buy Rootes the second time.

**Note:** Prices are difficult to standardise. The price of a four door saloon may have been compared to the price of a two door saloon, a soft top with a hard top, a price which includes the price of delivery (Fords) with those that do not. DL = de luxe. S = Super

before the war and again in 1955, had been busy on a big Mercedes-Benz. Nearly always the German company has had a *Grosser* model in its catalogue and the 600 is a massively Teutonic-looking motor car, that is also the last word in technical development and luxury travel. The 600 uses a 6.3-litre overhead camshaft V8 engine putting out 300 horsepower at 4,100 rpm. This propels the three-ton 600 at any speed from a hushed crawl to two miles a minute. It will actually go a bit faster. Uhlenhaut's car is controlled by one of the world's best power steering gears, has independent self-levelling suspension with ride control, and power-control of seat adjustment, window lifts, sliding roof. Even the door locks are actuated by a central hydraulic system. The car runs on 9.00 x 15 tyres, of which only Fulda and Continental make covers that will stand up to this weighty Mercedes when cruising at well over the ton in ghostly silence along the *autobahnen*.

But big and impressive as it is, Uhlenhaut delights in slinging the 600 round a road circuit faster than drivers of the Moss calibre can handle a sports car. Made as a saloon, and as a Pullman limousine for State occasions, there is nothing freakish about the biggest Mercedes-Benz. You can go along to British Mercedes-Benz at Brentford and collect one for £8,926. In Germany the 600 costs under £5,000, thus rivalling R-R price-wise. Though a production of over 300 in the first year may not have made a profit on what was, anyway, a prestige bid, the Daimler-Benz Herr Directors are probably as surprised as their salesmen that the demand for these 600s is now running at around 50 a month.

This German with the racing pedigree must have made R-R think fast and furiously, for Crewe has come up with a new model, the Silver Shadow that is collecting crowds around the R-R stand at the Earls Court Show. Rarely has a Chief Engineer more thoroughly revised his thinking. For Grylls has endowed this latest Rolls-Royce with self-levelling, all independent suspension, disc brakes, a power braking system and re-styled bodywork, though the traditional radiator is retained. He claims that the kick of the old suspension and the jerk of the Silver Cloud's transmission have been eradicated.

Grylls spent some ten years perfecting the successors to the Rolls-Royce Silver Clouds and S-Series Bentleys — the 1966 Silver Shadow and the T-Series, often test-driving them himself. This practical approach to problems takes him some 20,000 motoring miles every year and is reflected in the technical development of the Silver Shadow. Deciding on independently sprung back wheels for the new Rolls-Royce, the Chief Engineer set out to solve the problem of road-wheel-noise in the body which this construction involves. Refusing to fit ordinary disc brakes in case they squeaked, Grylls pioneers, in the new Silver Shadow and T-Series Bentley, a soft wire winding on the discs and special brake-pad abutments. "It is mathematically impossible to cure squeaking in drum brakes but it should be *theoretically* possible to cure squeaking in disc brakes," says Grylls.

He still builds safety-first factors into the cars, like the three independent braking systems, the strong monocoque steel and aluminium body construction, warning lights not only if the brake fluid gets dangerously low but if a stop lamp fails or the radiator level falls. There is dimming of the turn-indicators and stop-lamps when the side-lights are on, crash-padding of the facia rail, a safety steering column. By evolving hydraulic height adjustment, which operates quickly as soon as a door is opened or the gear lever is put into neutral for the passengers to embark, but less quickly on the road so that a normal ride is available round bends and over hump-back bridges, and by fitting the Silver Shadow with brakes energized by hydraulic reservoirs kept charged at 2,500 lb./sq. in. from two engine-driven pumps, Grylls has given the Rolls-Royce points that no other car in the world has in this form.

The new car is five inches lower, three and a half inches narrower and seven inches shorter than its predecessors, yet is roomier and has an enlarged petrol tank (24 gallons). The gear lever of the automatic gearbox, which incorporates a free wheel and clutch to iron out jerkiness, selects the gears by electrical remote control.

The light-alloy 6,230 c.c. V8 engine is retained, but with new cylinder heads and better porting to give more power. Rolls-Royce never disclose the power developed but as an industrial version of this unit, the L841, gives 240 bhp, at 4,250 rpm, it is conceivable that the Silver Shadow pours out at least 250 to 260 bhp.

Grylls has, perhaps reluctantly, discarded the gearbox-driven mechanical brake servo which Rolls-Royce adopted for the Silver Ghost in 1925, because the lower frame of the Silver Shadow brings the mechanical linkage too close to the road. In any case the salt used in winter on roads causes corrosion of these mechanical parts. The new power brakes incorporate a 'brain' to give the 'feel' and progressive braking which drivers were used to with the old mechanical servo. Grylls has the clear conscience of an engineer who provides three separate braking systems for those who drive Rolls-Royces and Bentleys *should* the power system fail.

He also ensures that should the headlamps fail a secondary circuit restores them to the dipped position. Grylls scorns the alternator for battery charging as being too noisy, but ensures that the special Lucas dynamo has a highly adequate charge rate. The Rolls-Royce radiator is retained, but smaller than before and reverting to the old Silver Ghost shape of being broader than it is high. "This is an affair for the stylist—the engineer's job is to cool the engine" says Grylls. Power steering is also retained, lighter, slightly quicker than before.

The design and test programme that began ten years ago has resulted in a truly advanced, superbly silent piece of engineering. The Silver Shadow costs £6,656. Rolls-Royce intend to step up production from around 30 cars a week to 40, and have export orders sufficient to make the company independent of the home market if need be.

Time and many thousands of miles of hard motoring will tell whether or not this new car from the company that built the Merlin engine for the Battle of Britain will qualify Britain for top place in the Best Car honours list. But meanwhile it can be said that Rolls-Royce provide the star attraction at the 1965 Motor Show.

**The face of Alec Issigonis of BMC (left) is well known. But what do the other chief engineers look like? Here are eight of them**

**William Heynes,** Vice Chairman and Director of Engineering of Jaguar Cars. He is 62, was educated at the Warwick School, and served an apprenticeship with Humber. He joined S.S. Cars in 1935 (they became Jaguar Cars in 1946) as chief engineer. He was responsible for the XK 120 in 1949, and for the C and D Type racing cars which were successful at Le Mans for five years

**Peter Ware,** Director of Engineering, Rootes passenger car division. He is 47, was educated at the Royal Naval College, Dartmouth, commissioned, and invalided out of the Navy. In 1942 he became technical assistant to the chief engineer of the Bristol Aeroplane Company, in 1947 he joined Leyland Motors, in 1955 he was chief electrical engineer of CAV (later Lucas) and in 1958 he joined Rootes as chief engineer. He was responsible for the Hillman Imp and the Singer Chamois

**Harold Beach and Tadeusz Marek,** Production Engineering Manager and Research and Development Manager of Aston Martin. (If they were one, they would be known as "chief engineer".) Harold Beach (rear) is English, 52, joined Aston Martin in 1950, and has worked on all the David Brown models. Tadeusz Marek (front) Polish-born, is 56, joined Aston Martin in 1951, has worked on the DB3, 4, 5 and 6 models

**Peter Wilks,** Technical Director of Engineering, the Rover Company. He is 45, was educated at Malvern College, and joined the Rover Company in 1946, and again in 1954. In between, for a short time he formed his own company to build an open sports car. He was general manager of Rover gas-turbines from 1954 to 1956, chief engineer of passenger cars in 1960, and was made director of engineering in 1964. He changed the Rover image with the Rover 2000

**John Alden,** Director and Chief Engineer, Vauxhall Motors. He is 49, was educated at Oxford High School and the Oxford School of Technology. After an apprenticeship with MG, he joined Vauxhall in 1938. He became chief product engineer in 1961, and chief engineer in 1963. He was responsible for the Bedford TK range of trucks, and for the design and development of the Victor 101

**Fred Hart,** Chief Engineer, Car Division, Ford Motor Company. He is 50, has been with Ford since 1940, and was appointed Chief Engineer in October 1965. For eight years, he has been executive engineer in charge of light cars. His early success was with the Anglia, followed by the Cortina and the Corsair

**Harry Webster,** Director and Chief Engineer, Standard Triumph. He is 47, was educated at Welshpool County School and Coventry Technical College, and joined the Standard Motor Company in 1932 at the age of 14. He was made a director in 1957, chief engineer in 1955. He has been responsible for designing and developing the new Triumph 1300

Photographs by Anthony Browell

Peter Ware

William Heynes

Harold Beach and Tadeusz Marek

Peter Wilks
Fred Hart
John Alden
Harry Webster

# Personal Choice

*Photographers traditionally are car-mad. Here five of them pick a car each and comment on their choice*

ASTON MARTIN

By Jeanloup Sieff

There are two kinds of automobiles: the first is made to get you from one place to another, the second should be thought of as symbols rather than means of transportation. In this second, happy family survive today only three: the Roll-Royce, the Ferrari and the Aston Martin (right)

The first two, having become status symbols, have lost some of their innate class by the fact that this sort of success has come within the reach of too many people who have bought them, neither loving nor understanding them; these affairs of prince and pauper end up by dethroning the prince rather than ennobling the pauper

One only remains proud and untouched, and it so happens that it's the most beautiful, the raciest, the coldest, the one which frightens the vulgar, the Aston Martin. I willingly believe that an Aston is a technical masterpiece but one doesn't fall in love with a woman by studying X-rays of her chest; one rather contemplates her walking in the street, one touches her, inhales her, tries to subdue her; one is at once her slave, her master, her accomplice. The same holds true for a car, and that is the reason I cannot tell you why I love the Aston Martin; it would be a shameless confession

LOTUS ELAN COUPE

By David Williams

The Lotus Elan (far right) is to me a real joy car, fast in both top speed and acceleration, corners so well that the twiddly bits can be taken unbelievably quickly. An unusual but desirable feature are the headlamps which fold down into the bonnet giving a very low front enabling big blokes like me, 5 ft 6 in, to see where they are going

Personal
Choice
continued

ROLLS-ROYCE

By Terence Donovan

The Rolls (below) I now own is the most economic car I have ever had the good fortune to possess. Its ease of handling, crisp acceleration, its steady, firm anchor-like braking, its sense of motion really only transmitted by instrumentation bring great joy to my heart and eyes. Its total comfort allows its passengers to arrive unshagged by the warbling ultrasonic and sonic whistling common to many contemporary cars. It is indeed bliss to be at the wheel as it glides along the lanes and highways of this island to which I am so passionately addicted. Sad only that the attention to detail, finish and attitude of the car is so rare in these days of what Ken Purdy referred to as jelly-bodied clunkers. Keep Britain green

VOLKSWAGEN

By Bob Brooks

The ultimate box . . . Volkswagen Microbus Deluxe (above); functional, bags of room, windows galore, enormous sun roof, fun to drive, loved by kids, tolerated by wives, very unchic. Only drawback . . . my Volkswagen servicing experiences

ALFA ROMEO

SPRINT G-T

By Len Fulford

I like the elegant and robust appearance of the Sprint—I like it because it is small enough to park in town and yet comfortable enough to drive long distances

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R.53

# THE MORON-MADE CITY

Peter Smithson, Eduardo Paolozzi, Alison Smithson and Nigel Henderson, who took the photograph

# OR JUST A LOAD OF OLD BUILDINGS WITH CARS IN BETWEEN

BY B. S. JOHNSON

*"We live in moron-made cities. We wish to see towns and buildings which do not make us feel ashamed, ashamed that we cannot realize the potential of the twentieth century, ashamed that philosophers and physicists must think us fools, and painters think us irrelevant. Our generation must try to produce evidence that men are at work."*

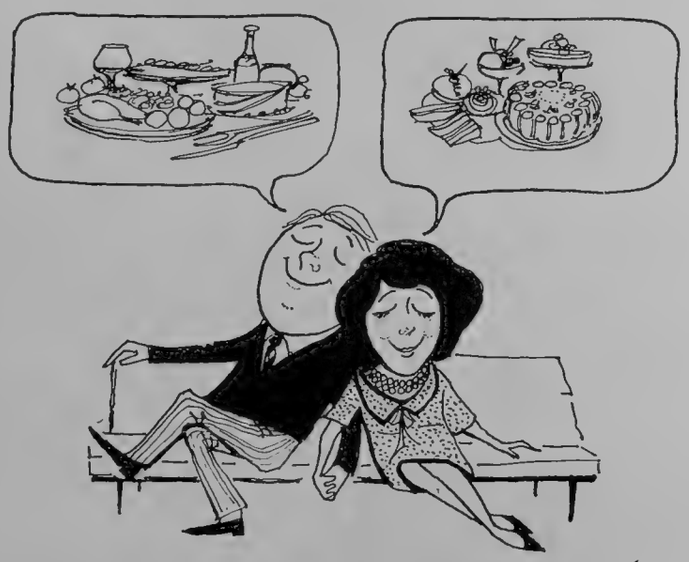
This statement of belief and intention was made in 1954 by two young architects, the husband-and-wife partnership of Alison and Peter Smithson, and it echoed the manifestoes of the previous generation's avantgarde while at the same time announcing that a new generation was still not satisfied with such progress as had been made. The Smithsons have acknowledged their debt to the Modern Movement as a whole, to its painters, sculptors, writers, composers, philosophers and scientists: to Picasso, Klee, Mondrian, Brancusi, Joyce, Le Corbusier, Schonberg, Bergson, and Einstein. But they have also pointed out that "Modern Architecture" is now a historical term which describes a certain period in architectural development.

Though the Smithsons came originally from County Durham, they live and work in London.

"The English don't ever seem to have set out to build a city as such," they say, "let alone formed the concept of a city as a work of art, which of course is what we see it as potentially; a collective work of art, that is. And if a city is not a work of art then really it's a nothing, it's just a load of old buildings with cars in between. In Paris it's obvious that they've been building a real urban complex right from the time of Henri IV: if it's a work of art like that, then every little activity there is slots into it, the city being greater than any individual because it is the sum of all individuals. And this fitting together, the uniformity and the quietness and the wonderful blanketing effect of Paris give everyone a great sense of security and a place on a known continuum. You don't have all this jazzing up of shopfronts, or at least it's not ruinous the way it is here: the French just make do and tick over, walk up four floors, and so on. If a city is this kind of work of art you live in, then the living there itself takes on a marvellous sort of extra quality: you are suddenly made aware of very ordinary things like entering or moving or being quiet, things which suddenly become positive and not residual. That's the trouble with Londoners: they see the city merely as a mechanism with which you can tinker to make it all right: they don't see it as a work of art, a live thing, a living organism, which could make life marvellous. You don't have to start building London all over again: this sort of life can be achieved by symbols, just as you can transform an unpleasant room by a pleasant picture in such a way that you really don't see the room at all."

London has few of the best qualities even of other cities in Britain:

"It's just a collection of little villages badly joined together. Liverpool, Manchester and Birmingham were so much more city-minded than London. The Victorian buildings in Cannon Street and places like that in the city are on such a mean scale compared with, say, Manchester. Newcastle has this whole street laid out: all right, so it's jerry-built behind the stone facades, but it represents a state of mind that never existed in London: it's a city idea. An estate like Bloomsbury is all very romantic in its way, but it was relatively loosely slung together by a speculative builder and was certainly not living on the grand European scale. Whereas in Edinburgh, for instance, you have those wonderful Italianate mansions, each with its lawn and *[continued overleaf*



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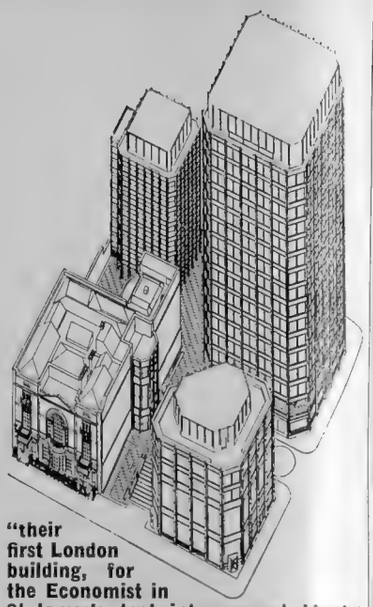
holly-bushes: knowledge of how to build a house like that, achieving that gracious sort of living, just didn't exist in London. If you go out to a mid-Victorian suburb like Ealing you find the houses meanly pinched up against one another, and even in places like Sydenham where Ruskin and other people lived who really thought they knew something, you'll find comparatively the same. But a comparable row built for the equivalent class of person in Derby or Nottingham were really respectable houses standing in decent plots of land. Evidently in London they never built to last: that is, they didn't really think about it, they just put them up. But in Edinburgh and Derby and places like that they really thought they were building as in the old times, for ever, the Athens of the North and all that, you find really formal layouts and real Greek Revival ideas in provincial cities: but not in London. There ought logically to be no mental difference between two working builder-architects like Cubitt and Wood of Bath, but Bloomsbury has nothing to compare with the searingly grand ideas of Bath, with the real big gesture of a crescent. And in general the provincial houses are far better built than the London ones of the same period, everything is better made: the door furniture, the hinges, the choice of wood.

"It's something in the London character, the London mentality. If you go to a seaside resort there will be at least one house which someone has gone to enormous trouble to put up: but the equivalent just does not exist in London. Curiously enough, this attitude of mind is a positive advantage in the one feature that is marvellous about London, the number of parks in the central area. What makes them so pleasant is precisely that they're almost anonymous, there's nothing grand or pretentious about them. They're very easy to get on with. But the houses have never had the same sort of ease, that ease you find in Paris and in some provincial cities. The energy was in the North where people built cities as cities and retired to seaside places: they had a definite idea how England should be, how everything should be done, how they wanted their city to be built. When they saw the Industrial Revolution was



**"their first London building, for the Economist in St James's, took into account, blended with, and even flattered the 18th-century Boodle's Club on an adjacent site"**

taking and they had the brass and energy to do it, they actually sat down to make their city the Athens of the North. Did anyone ever say that of London? No: they probably thought it was silly to try, even."

The Smithsons see the demolition in 1963 of Philip Hardwick's Arch at Euston Station as a symbol of the jealousy of London, of an unhealthy domination.

"What the hell did they do it for? Who were they? The Euston Arch was a monument to the Railway Age, to an age when for the first time for centuries the power which had traditionally resided in the Court and the South suddenly came to depend on the industrial energy of the North, on men like George Stephenson, born in a cottage at Wylam, near Newcastle, who invented the whole thing from nothing: a man who could survey a line, organize the men, design the track, the engines, the signals, the lamps, name the places, design the lettering, do it all, everything. One envies him his force: no one really has the will to operate on that scale now. These men suddenly were the power: and they put up this monument in London, a simple, marvellous piece of architecture, which just sort of thundered away there, standing for what these men had done. All over London there are monuments to the others which have lasted for centuries, some of them. And since the 1914-18 war the power has come back to the South, largely because all decisions had to be made from one place then, and later London got a stranglehold on the new power communications. And

so they seized this opportunity to destroy the Arch, which was a kind of imposition on London, a reminder that what was the Empire was based on men working in the dirt up North. Obviously the Prime Minister didn't refuse to act because he knew this consciously, but surely when he was making up his mind or not making up his mind to save it, he must have felt certain that to knock it down was somehow the right thing to do, as if to wipe out the fact that there was a time when the South wasn't dominant. If it had been a monument to Marlborough or someone like that then they'd have found a reason for keeping it, because he was part of the southern economic power, he came from where the wealth was manipulated.

"This is just a feeling about the whole business, really, and it might not even be true: but it explains it, and nothing else does. All the rational reasons are certainly not true. They say they knocked it down because they're going to build a new railway station there; they're not building a new railway station just there. They said they had to knock it down because the lines had to be longer; the lines have not been made longer. The station is in the same position as it always was. But they've got rid of the Arch, and the Great Hall as well. Why did they take this violent action? Who are they? Just why are they so destructive? It's so difficult to make anything, yet how long did it take to knock that lot down? Six weeks? And the preservation societies are on the skids: once they lost the Euston Arch and then the Coal Exchange it began to look fatally as though they were associated with lost causes. Anyone can pull anything down now: if that Army on Salisbury Plain really decides to hum, they'll have Stonehenge down next. Part of the trouble is that these societies often consist mainly of the people who don't like anything to happen at all, who are opposed to anything new; therefore ordinary people are rightly suspicious of such societies, and just think the members are a lot of old crumbs."

The Smithsons have what amounts to a reverence for anything into which effort and trouble have been put. This shows particularly in the care with which they made sure that their first London building, for the *Economist* in St. James's, took into account, blended with, and even flattered the 18th-century Boodle's Club on an adjacent site. The Smithsons designed a group of three buildings standing on a plaza to replace the corpus of obsolete Edwardian buildings which had solidly filled the site before. On the St. James's Street side they placed a bank building, conforming in scale and achieving great compatibility with the other buildings on that side of this most conservative of streets; behind this a tower block rises, still conforming in general to the scale of the St. James's area though it is in fact its highest building, which houses the *Economist* offices; and an exact half-size copy of this tower stands behind Boodle's and contains flats, chambers, and services for the Club. Below the plaza on which these three buildings stand is an underground car park and various services.

The demolition of the building next to Boodle's left a long flank wall of the Club exposed, and it is in the architectural treatment of this that the extreme, almost loving care of the Smithsons' solution to the problems of this site is seen at its most original. They studied Boodle's from what they call an archaeological approach:

"From the bones and other objects an archaeologist finds, he has to comprehend through interpretation the whole culture, what it was, what made it tick, everything he can about it. Similarly, we had to try to think what Boodle's was to its architect, to its time, and then think what it had become, as well."

This examination in depth revealed information that led to the solution, the blending and neutralizing of the lines and proportions of Boodle's with those of the Smithsons' buildings. The feature which most closely links the two is a new three-storey bay window on the exposed wall of the Club, which appears to be constructionally the same as the *Economist* but which actually parodies its Portland stone facing by being carried out in the modern equivalent of Coade artificial stone, just as the Club imitates in Coade the masonry facings of buildings of its own period: a delightful, if rather recondite, architectural joke.

Not only does the *Economist* group of buildings /*continuedoverleaf*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embody almost didactically the architectural theories of its designers and fit beautifully into its surroundings, but it has also provided improved civic amenities: it is now possible to walk across the plaza, an area bounded on three sides by roads, and quite immune from traffic; it is also possible to stop and rest there on seats. Compared with what was there before, the Smithsons have added light, air, space and public amenity besides providing better accommodation for a bank, offices, and Boodle's Club. This is in marked contrast to most developments, which live off built capital and close in every available site rather than attempt to add new values.

The *Economist* is a magnificent example of what can be done in urban renewal, a practical, successful demonstration of how to preserve the better buildings by re-stating them in terms of relationships with new buildings. It has obvious applications to St. James's Street itself: the whole of the east side could be developed organically in this manner, and once, as something of an architects' office joke, the Smithsons imposed on an air photo of the whole St. James's area photographs of the model of the *Economist* on half a dozen other sites: it worked well. Such a redevelopment would make the area architecturally as aristocratic as it likes to think it is historically.

**Office joke: an air photo of the St. James's area on which the Smithsons have imposed models of their Economist building all over the place**

But even the redevelopment of St. James's would solve only a small part of London's problem.

"At the moment they're trying to do something to alleviate the conditions of traffic congestion which already exist, making huge investments at places like Hyde Park Corner which serve only to attract more traffic to them and make conditions worse than they were before. Whereas it would be more sensible if they were to say, Let's leave Piccadilly as it is and concentrate on taking the traffic some distance away from it on a proper road designed for that traffic. Piccadilly would then revert to something more like its former condition. This would shunt off energy—energy meaning money and people and everything—away from the existing congestion. You find the same thing in principle right throughout the country: the local civic engineer is constantly tinkering about with his High Street, putting bus shelters up, erecting railings, concreting some areas, ripping up cobbles somewhere else, setting aside parking places, and so on. Whereas a couple of streets away it's derelict or of very little value, and if he were to build a new shopping street there with shops properly serviced from the rear, accessible by bus, with off-street parking, then the big multiple shops would be attracted to it and the historical High Street area could go back to its Saturday market, the camera shop, the small grocer, and so on. Maybe part of it would die, and then you could open up spaces, or some houses which had had shopfronts bashed in them could revert to being houses again.

"This is an extension of the general architectural principle that when you're in a jam you don't add something, but take something away. When you're

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working on a door and you suddenly find that you're getting too many bits of wood or something, the usual thing is that it's a temptation, almost a kind of English sin, to add another piece to make it work; but actually in the end it just looks as though you've got too many bits of wood. If you take something away you usually find there's a simple way of doing it that you hadn't thought of. This doesn't apply to all problems but it certainly does when you have mechanisms involved.

"In London they seemed fixated by this high prestige box formed by Oxford Street, Regent Street, Piccadilly, and Park Lane, which you can hardly get into by car at the moment, really. But even if they do put tunnels under to Jermyn Street and all that stuff they'd be servicing something that's already basically obsolete: most of these big shops in Oxford Street are already, you might say, steam age as shops: you can see the pattern in America, in Chicago, where often the top two or three storeys of some of these huge department stores are just not being used, they're empty.

"There's only so much energy, money and talent in any one generation, and it's useless pouring it into these places, tinkering with old things, whereas if you went to South London now, maybe a mile and a half back from the river, and whacked in a huge road with proper takeoffs, proper connections to all the roads right through Kent and Sussex, with big out-of-town parking places from which you could catch a tube in, and invited developers to come in as they liked: this would draw off energy from the centre. And it must be a big operation, like Nash and Regent Street and Regents Park: Nash pushed a great big road through, built a park and surrounded it by houses: he didn't bother about cleaning up Bankside or small things like that. Yet the Greater London Council has more power to raise money and buy land than ever Nash and the Prince Regent had. It could be done.

"Now the speculators move into existing prestige areas but they don't build prestige: you know, people went to Mayfair because it had lovely squares once upon a time, and then it became fashionable and people said, If we go there we'll be fashionable: but as soon as they moved in they demolished the very values for which they went there. So you end up with a Bloomsbury for instance which is uninhabitable: London University didn't have to go there and knock it all down and big-build, they could have gone north of Euston Road where the property was almost derelict. Now they've destroyed the old integral space pattern and haven't replaced it with a new one: all they've got is an old one ruined. And that's a university doing it: and the State does it, too, the local authorities do it: it isn't only all the wicked developers moving in. Why can't these people establish some values which allow for the survival of others? Big companies like Shell are the same. No new values have been created by the Shell Centre on the South Bank: if you walk across there there's this mishmash of pavements and railing and manholes and steps, windy corners and hydrant points, odd pumping houses and woofers that they haven't been able to integrate. This sort of thing sets . . . not a standard, but a precedent: people think they can put that sort of thing up and get away with it. Yet it could have been so good with all that money and acreage to deploy! Shell weren't speculating, either, trying to make money out of the building. Now the whole site has been utterly compromised. The LCC building was never much good to to start with, but now it looks almost brilliant compared with the great masses of Shell, The Festival Hall looking uglier each year, and Waterloo always was the worst London terminus. The whole thing has been an example of lack of collective thinking at its worst, resulting in complete incompatibility."

The Smithsons believe that the only thing capable of pulling London together, structurally, to make the scattered city more like an entity, is a network of motorways. These urban motorways would also serve to move traffic from the present centres of congestion, and bring new life to areas which are now depressed in one way or another. They have prepared a plan for such a network of new roads, on routes which exploit cheap land adjacent to railways (or if necessary over railways), previously unusable land like marshes, and the "backlands" or wasted land sometimes *[continued overleaf*

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left in odd pockets. Junctions for these roads are sited on or over railway sidings and cheap property: where land is not available exactly where it is needed, the roads merely cross without intersecting and interconnection is made elsewhere, always with the object of avoiding present areas of congestion to divert traffic away from them. Architecturally the roads are intended to present a clear pattern in themselves, and as the same principles apply throughout, it is hoped that the pattern would be apparent in spite of the many versions of junctions, takeoffs, and so on which are necessary to meet the complex conditions of an already existing city. When two roads have to cross, the junction is so designed that only one decision can be made on each approach road: the decision to turn the other way either has been made further back in the system, or will be made further on in the system. The motorways are routed to provide a series of identifying fixes, or places where a relationship to the city structure could be observed: for example, the route along the Embankment provides fixes on Westminster and the city, and the route across Hyde Park does the same for the central area. The existing raised portion of the M4 at Chiswick is a built example of what the Smithsons mean by such a road re-defining places in relation to each other, such places as Osterley Park and Brentford Football Ground now being able to be seen in relationship to each other and to the road in a way which was not possible before.

Routing these roads through the "backlands" is intended to help regenerate old areas by increasing land values: this would happen especially round takeoffs, where increased accessibility and new facilities for garages, hotels and so on would provide new incentives to redevelopment. To serve these takeoffs, the existing street net has been organized into "Stop" streets (mainly shopping streets which are also bus routes, two-way, with picking up and setting down permitted, and metered parking provided where possible) and "Go" streets (often the present "taxi" routes, which have been organized into a system of one-way streets feeding into the takeoffs with no stopping and no parking whatsoever.) The "Stop" streets, which are really those in which the route itself has no function, would then serve the buildings and the functions of the street itself: there would be frequent pedestrian crossings, lay-bys, and car park entrances. Intersections on the "Go" streets would be controlled by lights, with filters wherever possible to keep the one-way system flowing.

This London road plan, the Smithsons feel, should be supplemented by a public transport survey, but in any case they envisage a rapid transit bus system to serve the whole central area: the buses would never leave the motorway network, there being alighting points at suitable takeoffs at that level about a quarter of a mile apart and also at railway stations and Green Line termini. Such a system of rationalized, subsidized mass transit facilities already works well in Philadelphia, where two lanes of the urban motorways are reserved for high speed buses.

There is nothing unfeasible about this plan: it would be expensive, but so is the congestion existing at the moment and which becomes inexorably worse each month. But such a system of urban motorways introduces into the city an element on an entirely new scale, the Smithsons believe, a geographical scale which seems to make the old sort of building totally inappropriate and which implies a new kind of interlocking town-structure/architectural form about which they have spent much time evolving theories.

These theories have found their most complete expression in a plan for the rebuilding of the City of Berlin made in collaboration with Peter Sigmonde, a plan which won third prize in a competition organized by that City, and was the only non-German entry to win a prize, incidentally. In this plan the function of urban motorways to unify and define a city rather than merely to relieve congestion is seen in its most convincing form. A ring of them serve a central area of access roads, upon the net of which is superimposed a pedestrian platform net some 30 feet above the ground, from which it is reached by escalators. The shape of this city is the reverse of a conventional one, having an inverted profile: that is, the centre is flat, with a single symbolic identifying fix (somewhat like a navel), with a "wall" of high office buildings on the outskirts

linked to both roads and the pedestrian platform. Green zones define but do not divide the parts. Growth and change are built into this city concept: each sort of development has its rules by which addition and variation are controlled in an organic manner.

Such a plan was evolved from many years of continuous objective analysis of the structures created by man and the changes which take place in them in an attempt "to uncover a pattern of reality which includes human aspirations."

This analysis has also led to the formation of a series of 15 Criteria for Mass Housing, criteria which have that sort of simplicity which make them appear obvious until it is remembered that no single dwelling in the country measures up to them:

1 *Does the housing liberate the inhabitants from old restrictions or straitjacket them into new ones?*
2 *Can the individual add identity to his house or is the architecture packaging him?*
3 *Will the lampshades on the ceilings, the curtains, the china dogs take away from the meaning of the architecture?*
4 *Is the means of construction of the same order as the standard of living envisaged in the house?*
5 *Are the houses moulded exactly to their purpose or are they by-products of structural tidiness or plastic whim?*
6 *Is there a decently large open-air sunlit space opening directly from the house?*
7 *Can the weather be enjoyed? ("The English climate is characterized by changeability: therefore a house should be capable of grasping what fine weather it can get: south windows into all rooms and easy access to sheltered patios, roof gardens or terraces which can be arranged to catch the pleasures of our climate and then closed up in a moment so that we can ignore it")*
8 *Can the extension of the dwelling (garden, patio, and so on) be appreciated from inside?*
9 *Is there a place in the open air where a baby can be left?*
10 *Where do 3-5 year-olds play?*
11 *Can the houses be put together in such a way as to contribute something to each other?*
12 *Is the house as comfortable as a car of the same year?*
13 *Is there a place where you can clean or wash things without making a mess of the whole house?*
14 *Is there enough vital storage: that is, storage not of a purely residual nature like lofts, built-in fittings?*
15 *Is there a place for the belongings peculiar to the class of the occupant: poodles, ferrets, motorbikes, geraniums, and so on?*

That these reasonable criteria are not those of every form of housing erected in Britain is a condemnation of every responsible authority or private builder.

Only in painting, sculpture and (to a lesser extent) music have the pioneers of the Modern Movement become the establishment in their respective arts. In literature and in architecture the reactionaries who use the techniques of Dickens and put up Shell Centres are still not only in the majority but even represent these arts to many people. Thus Alison and Peter Smithson are faced with a multiple problem: not only to overcome the opposition of reactionaries to a previous generation, but also to have ideas accepted which are an extension and development of those of that generation. Just to come by the requisite experience is difficult enough:

"Really, if you talk about it strategically, dealing with London as it now exists and thinking of what's going to happen between now and 1980, say, then you speak of something we've simply not had any experience of. No one can say much about it because you have to be given the responsibility before you can think about it meaningfully, that is, you have to say, What could you actually do?"

With so much theoretical work of obvious validity and importance done over the decade and more since their manifesto, and with one practical example of it built showing what could be done with London, is it not time that the solutions to urban renewal and mass housing put forward by the Smithsons were given urgent, even desperate, consideration? It may not be so disastrous that advances in literature fail to be consolidated: but those in architecture involve more serious and fundamental elements determining the basic quality of living, and we simply cannot afford to ignore anyone who has anything to say as practical and original as Alison and Peter Smithson.

**Paperbacks for further reading:** UPPERCASE THREE edited by Theo Crosby *Whitefriars Press* 5s (*Out of print*) TEAM TEN PRIMER Alison and Peter Smithson *Architectural Design* 15s


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# FILMS

*A detailed guide to programmes in the London area. Films personally recommended by Penelope Houston of* Sight & Sound *are marked with one, two or three stars. Details checked at time of going to press but readers are advised that all cinema programmes are subject to last-minute change. Col=colour; B & W=black & white; WS= wide screen*

## OPENINGS

✶ M 25 Oct: **BUS RILEY'S BACK IN TOWN** (A). **New Victoria, Vauxhall Br Rd, SW 1** (VIC 2544). 3 30. 7 10. *Director: Harvey Hart.* Small town drama. *Stars: Michael Parks, Ann-Margret.* US. Col. 1 hr 39 min. 1965. Also: MIRAGE

W 27 Oct: **THE AGONY & THE ECSTASY** (U). **Astoria, Charing X Rd** (GER 5385). 2 30. 8. Sun: 4 30. 8. *Director: Carol Reed,* from Irving Stone. "Heston hits the ceiling."—Saturday Review. Life of Michelangelo. *Stars: Charlton Heston, Rex Harrison, Diane Cilento, Harry Andrews.* US. Col. Todd-AO. 2 hr 19 min (plus intermission). 1964. Royal premiere in the presence of H.R H The Duke of Edinburgh. Charity performances: 2 & 9 Nov.

Th 28 Oct: **THE CINCINATTI KID** (A). **Empire Leicester Sq** (GER 1234). *Director: Norman Jewison.* Stud poker after "The Hustler." *Stars: Steve McQueen, Edward G Robinson, Ann-Margret, Karl Malden, Tuesday Weld.* US. Col. 1 hr 44 min. 1965

Th 28 Oct: **THE SONS OF KATIE ELDER** (U). **Plaza, Lower Regent St** (WHI 8944). Western. "The civilizing maternal force at work in a strange and still savage land."—Paramount. *Director: Henry Hathaway. Stars: John Wayne, Dean Martin, Martha Hyer.* US. Col. 2 hr 2 min. 1965

## WEST END

**BEBO'S GIRL** (A). **Jacey, Marble Arch** (MAY 6396). 11 50. 1 57. 4 5. 6 15. 8 28. Sun: 4 5. 6 15. 8 28. *Director: Luigi Comencini. Stars: Claudia Cardinale, George Chakiris, Marc Michel.* Italy (sub-titles). B & W. 1 hr 50 min. 1964

✶ **THE BEDFORD INCIDENT** (A). **Leicester Sq Theatre, Leicester Sq, W 1** (WHI 5252). Bookable at 15s 6d. 1 45. 5 25. 9 3. *Director: James B. Harris.* Naval "Fail Safe." *Stars: Richard Widmark, Eric Portman, Sidney Poitier, Martin Balsam, James McArthur.* US. B & W. 1 hr 42 min. 1965. Also: LOVE HAS MANY FACES

✶ **LE BONHEUR** (X). **Berkeley, Tottenham Ct Rd** (MUS 8150). 2 40. 6. 9 25. *Director: Agnès Varda* (of *Cléo*). Prix Deiluc 1965. "Absolute *Elle.*"—John Coleman. *Stars: Jean-Claude Drouot, his wife Claire, and Marie-France Boyer.* France (sub-titles). Col. 1 hr 19 min. 1965. Also: FROM HERE TO ETERNITY (Check)

**CAPTAIN HORATIO HORNBLOWER, R N** (U). **Cameo, Victoria St** (VIC 6588). Pgm: 12. 1 55. 4 5. 6 20. 8 35. Th 28 Oct, 3 days. *Director: Raoul Walsh* from C S Forrester. *Stars: Gregory Peck, Virginia Mayo.* GB. Col. 1 hr 56 min. 1951

✶ **CHINA** (U). **Academy Two, Oxford St, W 1** (GER 5129). 1 10. 3 40. 6 10. 8 50. *Director: Felix Greene.* The first full-length documentary on Communist China. GB. Col. 1 hr. 10 min. 1964. Also: PETER AND PAVLA

✶ **THE COLLECTOR** (X). **Columbia, Shaftesbury Av** (REG 5414). Bookable at 15s. 1 36. 3 56. 6 16. 8 41. Pgm: 1 20. 3 40. 6. 8 25. Sat: 11 16. Pgm: 11. Sun: 3 14. 6 16. 8 4. Pgm: 3 30. 6. 8 30. *Director: William Wyler.* Dream fulfilment for a bank clerk. *Stars: Samantha Eggar* ("It is while she is in the cellar that she matures"—Columbia), *Terence Stamp* (Cannes 1965 Best Actors). US. Col. 1 hr 59 min. 1965

**THE DEVIL'S HAND** (A). **Jacey, Strand** (TEM 3648). Th 28 Oct, 3 days. *Director: Maurice Tourneur.* Fantasy drama. *Stars: Pierre Fresnay, Josseline Gael, Palau.* France. 1 hr 22 min. 1943. Also: THE TRAITORS

**DINGAKA** (U). **Plaza, Regent St** (WHI 8944). Bookable at 20s. 1 32. 3 57. 6 27. 9 2. Sun: 2 30. 4 30. 7 30. *Director: Jamie Uys.* Modern Africa according to someone. *Stars: Stanley Baker, Juliet Prowse, Siegfried Mynhardt.* GB. Col. 1 hr 37 min. 1965

✶ **UNE FEMME MARIEE** (X).
✶ **Cameo Moulin, Gt Windmill**
✶ **St** (GER 1653). Pgm: 10 30. 1 5. 3 40. 6 15. 8. Sun: from 2 30. *Director: Jean-Luc Godard.* "Extracts from a film made in 1964." One day in the life of "*La*" *Femme Mariée. Stars: Macha Meril, Bernard Neal Phillipe Leroy.* France (sub-titles). B & W. 1 hr 35 min. 1964. Also: TAKE OFF YOUR CLOTHES AND LIVE (Check)

**4 KINDS OF LOVE** (X). **Cameo-Royal, Charing X Rd** (WHI 6915) **& La Continentale, Tottenham Ct Rd** (MUS 4193). 10 40. 1 5. 3 35. 6 5. 8 40. Sun: 3 20. 5 55. 8 30. Pgm: 10 40. 12 35. 3 5. 5 35. 8 5. F & Sat: 10 50. *Directors: Bolognini, Comencini, Dino Risi, Franco Rossi.* 4-episode comedy. *Stars: Gina Lollobrigida* (the part for which she was prosecuted for "arousing lascivious feelings among cinema audiences"), *Elke Sommer, Virna Lisi* (also charged), *Monica Vitti.* Italy (sub-titled). B & W. 1 hr 51 min. 1965

✶ **FROM HERE TO ETERNITY** (A). **Berkeley, Tottenham Ct Rd** (MUS 8150). 12 35. 3 55. 7 20. *Director: Fred Zinnemann.* Life in the US Army before Pearl Harbour. *Stars: Burt Lancaster, Deborah Kerr.* US. B & W. 1 hr 58 min. 1953. Also: LE BONHEUR

**GIRLS IN THE SHADOWS** (X). **Jacey, Strand, WC 2** (TEM 3648). *Director: Ladislow Wajda. Stars: Barbara Rutting, Louise Ullrich, Jorg Helmy.* Germany (sub-titles). 1 hr 30 min. 1964. Also: HIS WOMEN

✶ **THE GREAT RACE** (U). **Coliseum, St Martin's La, WC 2** (TEM 3161). Bookable. Showing: 2 30. 7 30. Sat: 2. 5 15. 8 30. 11 45. Sun: 4. 7 30. *Director: Blake Edwards.* Cost $12 million. Round the world by car in 1908. *Stars: Jack Lemmon* (real name John Uhler Lemmon III), *Tony Curtis* (real name Bernie Schwartz). US. Col. WS. 2 hr 35 min. 1965

**THE GREATEST STORY EVER TOLD** (U). (Until 27 Oct.) **Royalty, Kingsway, WC 2** (HOL 8004). Bookable. Showing: 2 30. 7 30. Sun: 7. *Director: George Stevens. Stars: The Nevada Desert, Max von Sydow* as Christ; *Charlton Heston* as John the Baptist. US. Col. Cinerama. 3 hr 21 min. 1964

**THE GUNS OF NAVARONE** (A). **Metropole, Victoria, SW 1** (VIC 4673). Ends 26 Oct. Showing: 2 45. 8. Sat: 1 15. 4 30. 8. Sun: 4 40. 8 10. Pgm: 2 30. 7 45. Sat: 1 10. 4 20. 7 50. Sun: 4 30. 8. *Director: J. Lee Thompson.* WW II Commandos. Filmed on Rhodes. *Stars: Gregory Peck, David Niven, Anthony Quinn, Stanley Baker.* GB. Col. WS. 2 hr 36 min. 1961

**THE HALLELUJAH TRAIL** (U). **Casino, Old Compton St, W 1** (GER 6877). Bookable. Showing: 2 30. 7 45. Sat: 2. 5 20. 8 40. 11 55. Sun: 4 30. 7 50. *Director: John Sturges.* Comedy Western. *Stars: Burt Lancaster, Lee Remick, Donald Pleasence.* US. Col. Cinerama. 3 hr 15 min. 1965

✶ **HELP!** (U). **London Pavilion, Piccadilly Cir** (GER 2982). Showing: 10 30. 12 05. 2 15. 4 20. 6 30. 8 45. *Director: Richard Lester.* The second round in colour. *Stars: The Beatles.* GB. 1 hr 36 min. 1965 (Check)

✶ **HERCULES IN THE CENTRE OF THE EARTH** (A). **Cameo, Victoria St** (VIC 6588). Sun 24 Oct, 4 days. *Director: Mario Bava.* Special effects spectacle. *Stars: Reg Clark, Leonora Rufto.* Italy. Col. 1 hr 17 min. 1961

**HIS WOMEN** (X). **Jacey, Strand, WC 2** (TEM 3648). *Director: Ugo Tognazzi.* Black comedy about a clerk and a prostitute. *Stars: Ugo Tognazzi, Ilaria Occhini.* Italy. B & W. 1 hr 38 min. 1961. Also: GIRLS IN THE SHADOWS

✶ **THE IPCRESS FILE** (A). **Gala Royal, Edgware Rd, W 2** (AMB 2345). 1 30. 3 53. 6 25. 8 55. Sun: 4. 6 20. 8 45. *Director: Sidney J. Furie.* From Len Deighton. Carry on Spying. *Stars: Michael Caine, Susan Lloyd.* GB. Col. 1 hr. 49 min. 1965 (Check)

**LONDON IN THE RAW** (X). **Windmill, Gt Windmill St, W 1** (GER 7413). 1 58. 4 26. 6 54. 9 22. Sat: 11. *Director: Arnold Louis Miller.* Sensationalist documentary. GB. Col. 1 hr 16 min. 1964. Also: SEARCH FOR VENUS (Check)

**LOVE HAS MANY FACES** (A). **Leicester Sq Theatre, Leicester Sq, W 1** (WHI 5252). Bookable at 15s 6d. 3 34. 7 12. *Director: Alexander Singer.* Acapulcan melodrama. *Stars: Lana Turner, Cliff Robertson.* US. Col. 1 hr 44 min. 1964. Also: THE BEDFORD INCIDENT

✶ **MIRAGE** (A). **New Victoria, Vauxhall Br Rd, SW 1** (VIC 2544). M 25 Oct, 6 days. 1 35. 5 15. 8 55. Pgm: 1 30. 3 30. 7 10. *Director: Edward Dymtryk.* Atomic secrets, murder & amnesia. *Stars: Gregory Peck, Diane Baker, Walter Matthau.* US. B & W. 1 hr. 49 min. 1965

✶ **MY FAIR LADY** (U).
✶ **Warner, Leicester Sq, W 1** (GER 3423). Bookable. Showing: 2 30. 7 45. Sat: 2 30. 7 45. 11 15. Sun: 3. 7 15. *Director: George Cukor.* Oscar designs by Cecil Beaton. *Stars: Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfrid Hyde White.* US. Col. Super Panavision. 3 hr 5 min. 1964

**THE NAKED TRUTH** (U). **Cameo-Poly, Upper Regent St, W 1** (LAN 1744). (Until 27 Oct). Showing: 1 10. 4 15. 7 35. Sun: 4 15. 7 30. *Director: Mario Zampi.* Comedy. *Stars: Peter Sellers, Dennis Price, Terry-Thomas, Shirley Eaton.* GB. B & W. 1 hr 32 min. 1957. Also: YOYO

✶ **THE NANNY** (X). **Carlton, Haymarket, SW 1** (WHI 3711). Bookable at 15s. Pgm: weekday: 1. 3 20. 5 45. 8 15. Sun: 3 20. 5 45. 8 15. Film: 1 45. 4 15. 6 40. 9 10. Sun: 4 10. 6 40. 9 5. Sat late night show: 11 15. Pgm: 12 5 film. *Director: Seth Holt.* Hammer in the nursery. *Stars: Bette Davis, Jill Bennett.* GB. B & W. 1 hr 30 min. 1965

**ONCE A THIEF** (A). **Empire, Leicester Sq, W 1** (GER 1234). Until 27 Oct. 1 53. 4 12. 6 31. 8 53. Sat: 11 28. Sun: 3 48. 6 7. 8 31. Pgm: 1 30. 3 45. 6. 8 25. Sat: 11. Sun: 3 15. 5 40. 8. Booking at 17s 6d. *Director: Ralph Nelson.* Out of prison in San Francisco. *Stars: Alain Delon* (first Hollywood film), *Van Heflin, Ann-Margret, Jack Palance.* US. B & W. 1 hr 46 min. 1965.

**OPERATION CROSSBOW** (A). **Ritz, Leicester Sq, W 1** (GER 1234). Pgm: 12 50. 3 20. 5 50. 8 20. Sat: 11. Sun: 3. 5 30. 8. *Director: Michael Anderson.* WW II intelligence operation against the V2. *Stars: Sophia Loren, George Peppard, Trevor Howard, John Mills, Richard Johnson.* GB. Col. WS. 1 hr 56 min. 1965 (Check)

✶ **PETER AND PAVLA** (A).
✶ **Academy Two, Oxford St, W 1** (GER 5129). Bookable at 15s. 2 15. 4 45. 7 15. 9 55. *Director: Milos Forman.* Comedy on the gulf between generations. *Star: Ladislav Jakim.* Czechoslovakia. B & W. 1 hr 32 min. 1964. Also: CHINA

✶ **THE ROUNDERS** (A). **Studio One, 225 Oxford St, W 1** (GER 3300). Showing: 1 50. 4 55. 7 55. Sun: 2 40. 5 25. 8 10. *Director: Burt Kennedy.* Western. *Stars: Glenn Ford, Henry Fonda.* US. Col. WS. 1 hr 14 min. 1964. Also: TO TRAP A SPY

**SEARCH FOR VENUS** (X). **Windmill, Gt Windmill St, W 1** (GER 7413). 12 50. 3 18. 5 46. 8 14. Sat: 11. *Director: Arthur Knight. Star: Carole Wilson.* US. Col. WS. Also: LONDON IN THE RAW (Check)

**SECRET PARIS** (X). **Cinephone, Oxford St, W 1** (MAY 4721). **Jacey, Piccadilly** (REG 1449). Showing: 11 30. 1 45. 4. 6 15. 8 30. *Director: Edouard Logerau.* Sensationalist documentary. France (English commentary). Col. 1 hr 25 min. 1964

**SHIP OF FOOLS** (A). **Odeon, Leicester Sq, W 1** (WHI 6111). *Director: Stanley Kramer.* "I've seen all these people before."—Oskar Werner. *Stars: Vivien Leigh, Lee Marvin, Simone Signoret, Jose Ferrer, Oskar Werner.* US. B & W. 2 hr 23 min. 1965

**THE SLEEPING BEAUTY** (U). **Odeon, Haymarket, SW 1** (WHI 2738). Bookable. Showing: M-F: 2 30. 8. Sat: 2 30. 5 30. 8 30. Sun: 4 30. 8. *Directors: K. Sergeyev & A. Dudko. Stars: Leningrad Kirov Ballet Co.* Russia. Col. 1 hr 40 min. 1964

**THE SOUND OF MUSIC** (U). **Dominion, Tottenham Ct Rd, W 1** (MUS 2176). Bookable. Showing: 2 30. 8. Sun: 4 30. 8. *Director: Robert Wise.* From Rodgers & Hammerstein. *Stars: Julie Andrews, Christopher Plummer, Peggy Wood, Eleanor Parker.* US. Col. Todd-AO. 2 hr 50 min. 1964

**TAKE OFF YOUR CLOTHES AND LIVE** (A). **Cameo-Moulin, Gt Windmill St** (GER 1653). Pgm: 10 30. 1 5. 3 40. 6 15. 8. Sun: from 2 30. *Director: Arnold Leslie Miller.* Nudist. *Stars: Ian Michael, Jenny Lane, Maureen Haydon.* GB. Col. 1 hr 3 min. 1962. Also: UNE FEMME MARIEE

**THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES** (U). **Astoria, Charing X Rd** (GER 5385). Transfers to **Metropole, Victoria,** 27 Oct (same programme times). Showing: 2 30. 8. Sun: 4 30. 8. *Director: Ken Annakin.* Comic air race before flying was dangerous. *Stars: Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe.* GB. Col. Todd-AO. 2 hr 10 min. 1965

✶ **TOKYO OLYMPIAD** (U).
✶ **Academy One, Oxford St** (GER 2981). Bookable at 15s. Showing: 1 20. 3 45. 6 10. 8 45. Sun: 4 5. 6 25. 8 50. Pgm: 1 10. 3 35. 6. 8 35. Sun: 4 5. 6 25. 8 50. *Director: Kon Ichikawa.* Documentary on the 1964 Olympic Games. Japan. Col. WS. 2 hr 10 min. 1965

**THE TRAITORS** (U). **Jacey, Strand** (TEM 3648). Th 28 Oct, 3 days. *Director: Robert Transon.* Espionage. *Stars: Patrick Allen, Jacqueline Ellis.* GB. B & W. 1 hr 9 min. 1962. Also: THE DEVIL'S HAND

**TO TRAP A SPY** (A). **Studio One, 225 Oxford St, W 1** (GER 3300). Showing: 12 25. 3 25. 6 25. 9 25. Sun: 3 50. 6 40. 9 25. *Director: Don Medford.* First film from the U.N.C.L.E. TV series. *Stars: Robert Vaughn, Luciana Paluzzi.* US. Col. 1 hr 30 min. 1965. Also: THE ROUNDERS

**WHAT'S NEW, PUSSYCAT?** (X). **Prince Charles Theatre, Leicester Sq** (GER 8181). Showing: 1 45. 4 15. 6 40. 9 10. Sat: 11 45. Sun: 4. 6 20. 8 45. Pgm: 1 5. 3 45. 6 10. 8 40. Sat: 11 15. Sun: 4. 5 45. 8 10. *Director: Clive Donner* ("Nothing but the Best"). Sex comedy. "Popular pictures are certainly getting stranger"—The Times. *Stars: Peter O'Toole, Peter Sellers, Ursula Andress, Capucine.* GB. Col. 1 hr 48 min. 1965 (Check)

✶ **YOYO** (U). **Cameo-Poly,**
✶ **Upper Regent St, W 1.** Until 27 Oct. (LAN 1744). Showing: 2 50. 5 40. 9 5. *Director: Pierre Etaix.* A return to early screen humour. *Stars: Pierre Etaix, Luce Klein.* France (subtitled). B & W. 1 hr 29 min. 1964. Also: THE NAKED TRUTH

**ZORBA THE GREEK** (X). **Rialto, Coventry St, W 1** (GER 3488). 12 15. 2 57. 5 39. 8 28. Sat: 11. Sun: 3. 5 40. 8 20. *Director: Michael Cacoyannis.* A winter in Crete, from the novel by Kazanzakis. *Stars: Anthony Quinn, Alan Bates, Lila Kedrova* (1964 Oscar, best supporting actress). Greece/US. B & W. 2 hr 2 min. 1964 (Check)

# GENERAL RELEASE

*Until Sat 23 Oct*

**THE SABOTEUR—CODE NAME MORITURI** (A). RETURN OF MR MOTO (A). Rank: North

**DARLING** (X). THE HIDDEN FACE (A). ABC: North

**CLEOPATRA** (A). Rank: South

**THE DISORDERLY ORDERLY** (U). CRACK IN THE WORLD (U). ABC: South

## RANK NORTH

*from Sun 24 Oct*

**THAT DARN CAT** (U). *Director: Robert Stevenson. Stars: Hayley Mills, Dean Jones,* US. Col. 1 hr 56 min. 1965. Also: GERONIMO'S REVENGE (U)

**ODEONS**

**Acton** (ACO 4479)
**Barking** (RIP 2900)
**Barnet** (BAR 4147) B feature: THE DANUBE
**Burnt Oak** (EDG 0660)
**Camden Town** (GUL 2446)
**Chelsea** (FLA 5858)
**Chingford** (SIL 2210)
**Dalston** (CLI 4649)
**Ealing** (EAL 3939)
**East Ham** (GRA 3559)
**Edgware Rd** (AMB 1050)
**Forest Gate** (MAR 4665)
**Hammersmith** (RIV 4081)
**Harlesden** (ELG 5071)
**Hendon** (SUN 3538)
**Highgate** (ARC 7110)
**High Wycombe** (274)
**Holloway** (ARC 6331)
**Ilford** (VAL 2500)
**Islington** (TER 3738)
**Kensal Rise** (LAD 3786) (M 6 days)
**Kingsbury** (CLO 8237)
**King's X** (TER 3534) M 6 days
**Leytonstone** (LEY 3211)
**Mile End Rd** (ADV 2934)
**Muswell Hill** (TUD 1001)
**Park Royal** (PER 1726)
**Romford** (Romford 40300)
**Shepherd's Bush** (SHE 2306)
**Southgate** (PAL 5893)
**South Harrow** (BYR 2711)
**Stamford Hill** (STA 2306)
**St Albans** (St Albans 53888)
**Swiss Cottage** (PRI 5905)
**Temple Fortune** (SPE 9741)
**Wembley** (WEM 4694) M 6 days
**Westbourne Grove** (BAY 3369)
**Wood Green** (BOW 1330)
*Also at:*
**Kilburn Grange** (MAI 1664) (M 6 days)
**Enfield Rialto** (ENF 0711) (M 6 days)
**Harrow Granada** (HAR 1946) (M 6 days)
**Walthamstow Granada** (COP 7092) (M 6 days)
**Clapton Kenninghall** (AMH 1344)
**Woodford Plaza** (WAN 0788)
**Finchley Gaumont** (HIL 3377)
**Hackney Pavilion** (AMH 2681)
**Kilburn State** (MAI 8081)

## ABC NORTH

*from Sun 24 Oct*

**CITY UNDER THE SEA** (U). *Director: Jacques Tourneur. Stars: Vincent Price, David Tomlinson, Tab Hunter, Susan Hart.* GB. Col. 1 hr 24 min. 1965. Also: THE FACE OF FU MANCHU (U).

**ABC's**

**Clapton** (AMH 5295)
**Ealing** (EAL 1333)
**Edgware** (EDG 2164)
**Golders Green** (SPE 6161)
**Greenhill** (HAR 1743)
**Hackney** (AMH 3036)
**Harringay** (BOW 2419)
**Holloway** (NOR 4770)
**Ilford** (ILF 2720)
**Islington** (CAN 2986)
**Kentish Town** (GUL 4221)
**Leyton** (LEY 3796)
**Mile End Rd** (STE 2041)
**Muswell Hill** (TUD 6017)
**Pinner** (Pinner 3242)
**Romford** (Romford 43848)
**Stratford** (MAR 2022)
**Stoke Newington** (CLI 4163)
**Upton Park** (GRA 2644)
**Wembley** (WEM 0049)
*Also at:*
**Barkingside State** (CRE 1745)
**Enfield Ritz** (ENF 4411)
**Hammersmith Regal** (RIV 2388)
**Kensal Rise Palace** (LAD 3731)
**Manor Park Coronation** (ILF 6048)
**Neasden Ritz** (DOL 6486)
**Southgate Ritz** (BOW 4163)
**Woodford Majestic** (WAN 3463)
**Watford Odeon** (Watford 21450)
**Acton Granada** (ACO 4484)
**King's X Century** (TER 6321)
**Barnet Essoldo** (BAR 4450)
**Shepherds Bush Essoldo** (SHE 1646)
**Kilburn Essoldo** (MAI 6566)
**Poplar Essoldo** (EAS 2748) (M 6 days)
**Whalebone Lane Odeon** (DOM 1600)
**St Albans Gaumont** (53700)
**Tottenham Florida** (TOT 1724)
**Harlesden Coliseum** (ELG 4957) (M 6 days)

## RANK SOUTH

*from Sun 24 Oct*

**THE SABOTEUR—CODE NAME MORITURI** (A). *Director: Bernard Wicki. Stars: Marlon Brando, Yul Brynner, Trevor Howard, Janet Margolin.* US. Col. 2 hr 2 min. 1965. Also: RETURN OF MR MOTO (A)

**ODEONS**

**Balham** (KEL 1030)
**Brentwood** (Brentwood 1723). B feature: MESSENGER OF THE MOUNTAIN
**Bromley** (RAV 4425)
**Camberwell** (BRI 5590)
**Chadwell Heath** (DOM 1600)
**Croydon** (CRO 0202)
**Dagenham** (DOM 1030)
**Deptford** (TID 3500) (M 6 days)
**East Dulwich** (TOW 2704)
**Eltham Well Hall** (ELT 3351)
**Epsom** (Epsom 9455)
**Guildford** (Guildford 4990)
**Hornchurch** (Hornchurch 42700)
**Hounslow** (HOU 2096)
**Lewisham** (LEE 1331)
**Morden** (CHE 5007)
**Penge** (SYD 5694)
**Putney** (PUT 4756)
**Redhill** (Redhill 563)
**Richmond** (RIC 4797) (not W 27 Oct)
**South Norwood** (LIV 1440)
**Southall** (SOU 0170)
**Streatham** (BRI 5482)
**Surbiton** (ELM 3384)
**Twickenham** (POP 5005)
**Walton/Thames** (20875)
**Wimbledon** (LIB 2277)
**Woking** (Woking 1275)
**Woolwich** (WOO 2244)
*Also at:*
**Brixton Astoria** (BRI 5482)
**Old Kent Rd Astoria** (NEW 1527)
**Kingston Granada** (KIN 0404). B feature: THE MAIN CHANCE
**Sutton Granada** (VIG 4440). B feature: OUT OF THE FOG
**Sydenham Granada** (SYD 8696). B feature: DOWNFALL
**Tooting Granada** (BAL 2678). B feature: NEVER MENTION MURDER
**Wandsworth Rd Granada** (MAC 2117) (not M & W). B feature: OUT OF THE FOG
**Clapham Jnct Imperial** (BAT 0275)

## ABC SOUTH

*from Sun 24 Oct*

**DARLING** (X). *Director: John Schlesinger. Stars: Dirk Bogarde, Laurence Harvey, Julie Christie.* GB. B & W. 2 hr 7 min. 1965. Also: THE HIDDEN FACE (A)

**ABC's**

**Beckenham** (BEC 1171)
**Bexley Heath** (Bexley 1680)
**Blackheath** (GRE 2977)
**Brixton** (BRI 4663)
**Camberwell** (ROD 3666)
**Catford** (HIT 3306)
**Croydon** (CRO 0486)
**Eltham** (ELT 1131)
**Kingston** (KIN 1121)
**Old Kent Rd** (NEW 2784)
**Putney** (PUT 3730)
**Richmond** (RIC 1448)
**Streatham** (STR 1928)
**Tooting** (BAL 1000)
**Walton/Thames** (27020)
**Wimbledon** (LIB 2082)
*Also at:*
**Elephant & Castle Theatre** (ROD 4968)
**Forest Hill Capitol** (FOR 2188)
**Hounslow Regal** (Hounslow 0546)
**Purley Regal** (UPL 2044)
**Uxbridge Regal** (Uxbridge 32345)
**Woolwich Regal** (WOO 7069)
**Peckham Odeon** (NEW 1722)
**Balham Ritz** (KEL 1659)
**Ewell Rembrandt** (Ewell 2211)
**Cheam Granada** (FAI 8818)
**Clapham Granada** (BAT 7444)
**Crystal Palace Granada** (LIV 2244)
**Dartford Granada** (DAR 1221) (M 6 days)
**Greenford Granada** (WAX 1203)
**Gerrards X Playhouse** (Gerrards X 2516)

# HOW TO FIND WHAT'S ON AT YOUR LOCAL

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# SELECTED RELEASES

*For alphabetical guide to cinemas see directory at the top of this page*

1 **CHARULATA** (A). *Director: Satyajit Ray.* New York Directors Prize 1965. *Stars: Geetali Roy, Shyamal Ghosal.* India (sub-titled). B & W. 2 hr 6 min. 1964. Also: SHOOT THE PIANIST (X). **Fulham Rd, Drayton Gdns, Paris-Pullman** (FRE 5898). Indefinite run

2 **SHOOT THE PIANIST** (X). *Director: François Truffaut.* Almost a Mack comedy. *Star: Charles Aznavour.* France (sub-titled). B & W. 1 hr 26 min. 1960. Also: CHARULATA (A). **Fulham Rd, Drayton Gdns, Paris-Pullman** (FRE 5898). Indefinite run

3 **THE FALL OF THE ROMAN EMPIRE** (U). *Director: Anthony Mann.* Filmed in Spain on the biggest set ever built. *Stars: Stephen Boyd, Sophia Loren, Alec Guinness, Christopher Plummer, James Mason, Anthony Quayle.* US. Col. WS. 2 hr 55 min (plus intermission). 1964. **Harringay Curzon** (MOU 1070). M 25 Oct, 6 days (Check)

4 **HELP!** (U) *Director: Richard Lester.* The second round in colour. *Stars: The Beatles.* GB. Col. 1 hr 36 min. 1965. Also: SAN FERRY ANN (U). **Hendon Gaumont** (HEN 7137), **Notting Hill Gaumont** (PAR 6705). Sun 24 Oct, 7 days

5 **MARY POPPINS** (U). *Director: Robert Stevenson. Stars: Julie Andrews, Dick Van Dyke, David Tomlinson.* US. Col. 2 hr 20 min. 1965. **Woolwich Granada** (WOO 2678). M 25 Oct, 6 days. **Queensbury Essoldo** (EDG 4209) & **Finsbury Park Astoria** (ARC 2224). Sun 24 Oct, 7 days

6 **THE SANDPIPER** (A). *Director: Vincente Minnelli.* Love story. *Stars: Elizabeth Taylor, Richard Burton.* US. Col. WS. 1 hr 57 min. 1965. **Staines ABC** (Staines 53316). M 25 Oct, 6 days. **Finchley Rex** (TUD 2233). Sun 24 Oct, 7 days. Also: MURDER AHOY (U)

7 **MURDER AHOY** (U). *Director: George Pollock.* From Agatha Christie's comedy-thriller. *Stars: Margaret Rutherford, Charles Tingwell.* GB. B & W. 1 hr 14 min. 1965. Also: THE SANDPIPER (A). **Finchley Rex** (TUD 2233). Sun 24 Oct, 7 days

8 **SAN FERRY ANN** (U). *Director: J. Summers.* Silent slapstick on the ferry to France. *Stars: Wilfrid Brambell, Joan Sims.* GB. B & W. 55 min. 1965. Also: HELP! (U). **Hendon Gaumont** (HEN 7137) & **Notting Hill Gaumont** (PAR 6705). Sun 24 Oct, 7 days

9 **SHENANDOAH** (U). *Director: Andrew McLaglen.* Farming through the Civil War. *Stars: James Stewart, Doug McClure, Glenn Corbett, Pat Wayne.* US. Col. 1 hr 45 min. 1965. B feature: THE BRASS BOTTLE (U). (See Revivals—comedy.) **Slough Granada** (Slough 21212) & **Slough Ambassador** (Slough 23520). Sun 24 Oct, 7 days

10 **WHAT'S NEW PUSSYCAT?** (X). *Director: Clive Donner.* Sex comedy. "Popular pictures are certainly getting stranger."—*The Times. Stars: Peter Sellers, Peter O'Toole, Ursula Andress, Capucine.* GB. Col. 1 hr 48 min. 1965. **Raynes Pk Rialto** (WIM 2828). Sun 24 Oct, 7 days

# REVIVALS AT YOUR LOCALS

## ADVENTURE & EPICS

11 **ADVENTURES OF THE BENGAL LANCERS** (U). **Stepney Essoldo** (STE 4152). Th 28 Oct, 3 days. *Director: Umberto Lenz. Star: Richard Harrison.* Italy/Spain (dubbed). Col. WS. 1 hr 36 min. 1965. Also: ARM OF FIRE (U)

12 **ARM OF FIRE** (U). **Stepney Essoldo** (STE 4152). Th 28 Oct, 3 days. *Director: Giorgio Ferroni.* In the days of Lars Porsena. *Stars: Gordon Scott, Massimo Serato.* Italy (dubbed). Col. WS. 1 hr 29 min. 1964. Also: ADVENTURES OF THE BENGAL LANCERS (U)

13 **THE BOATMAN** (U). **Camberwell Grand** (ROD 4341). M 25 Oct, 6 days. *Director: Arnaldo Genoino.* Along the Volga with Tsarist cavalry. *Stars: John Derek, Elsa Martinelli, Dawn Addams.* Italy/France (dubbed). Col. WS. 1 hr 30 min. 1958. Also: DUEL AT THE RIO BRAVO (U)

14 **THE BRIGAND OF KANDAHAR** (U). **Stepney Essoldo** (STE 4152). M 25 Oct, 3 days. *Director: John Gilling.* Afghan frontier rebels. *Stars: Ronald Lewis, Oliver Reed.* GB. Col. 1 hr 21 min. 1965. Also: VENDETTA (U)

15 **DEMETRIUS & THE GLADIATORS** (A). **St Pancras Tolmer** (EUS 7576). M 25 Oct, 3 days. *Director: Dolmer Daves. Stars: Victor Mature, Susan Hayward. Debra Paget.* US. Col. WS. 1 hr 40 min. 1954. Also: WEST OF MONTANA (A)

16 **FIGHT OR DIE** (U). **Enfield Florida** (ENF 2875). Sun 24 Oct, 7 days. *Director: Mario Caiano.* Revolt against Emperor Commodus. *Star: Richard Harrison.* Italy (dubbed). Col. WS. 1 hr 28 min. 1964. Also: BUFFALO BILL

17 **HERCULES AGAINST THE MOON MEN** (U). **Hackney Essoldo** (AMH 2351). Sun 24 Oct, 7 days. *Director: Giacomo Gentilamo.* Fantasy spectacle. *Stars: Alan Steel, Jany Clair.* France/Italy (dubbed). Col. 1 hr 28 min. 1964. Also: BLOOD RIVER (U)

18 **THE INVINCIBLE SEVEN** (U). **Notting Hill Imperial Playhouse** (PAR 4992). Th 28 Oct, 3 days. *Director: Alberto de Martino.* Spartan revolt. *Stars: Tony Russell, Helga Line.* Italy/Spain. Col. WS. 1 hr 21 min. 1963. Also: THE COMMAND

19 **IVANHOE** (U). **East Ham Granada** (GRA 3000). M 25 Oct, 6 days. *Director: Richard Thorpe.* "A splendid bashing about of knightly figures"—*Spectator. Stars: Robert Taylor, Elizabeth Taylor.* GB. Col. 1 hr 47 min. 1952. Also: TARZAN & THE MERMAIDS

20 **JOURNEY TO THE CENTRE OF THE EARTH** (U). **Stockwell Classic** (BRI 2513). Th 28 Oct, 3 days. 1 40. 5. 8 25. *Director: Henry Levin.* Giant mushrooms, Atlantis, and tartan pantaloons. *Stars: James Mason, Pat Boone, Arlene Dahl.* US. Col. WS. 2 hr 12 min. 1959. Also: THE STOOGES GO WEST (U)

21 **JUNGLE ADVENTURER** (U). **Stoke Newington Coliseum** (CLI 1844). Sun 24 Oct, 7 days. 3 5. 6 5. 9. Sun 5 40. 8 25. *Director: Umberto Lenzi.* The stealing of the Koh-i-Noor diamond. *Stars: Richard Harrison, Lucina Gilli.* Italy. Col. WS. 1 hr 27 min. 1964. Also: TOP GUN (A)

22 **KING OF THE KHYBER RIFLES** (A). **Stepney Odeon** (BIS 6000). Sun 24 Oct, 4 days. **Becontree Odeon** (SEV 2302). M 25 Oct, 6 days. *Director: Henry King.* The Indian Mutiny. *Stars: Tyrone Power, Terry Moore, Michael Rennie, Guy Rolfe.* US. Col. WS. 1 hr 40 min. 1953. Also: RIVER OF NO RETURN (A)

23 **MARCO POLO** (U). **Dalston Classic** (CLI 6677). Sun 24 Oct, 4 days. 1 15. 4 20. 7 25. Sun 4 35. 7 40. *Director: Hugo Fregonese.* Mongols & 13th-century travel. *Stars: Rory Calhoun, Yoko Tani.* Italy/France. Col. 1 hr 44 min. 1961. Also: THE THREE CABALLEROS (U)

24 **THE PRISONER OF ZENDA** (U). **Stockwell Classic** (BRI 2513). Sun 24 Oct, 4 days. 1 25. 4 35. 7 35. Sun 4 30. 7 30. *Director: Richard Thorpe.* Hunting lodges, palace plots, and evil Prince Rupert. *Stars: James Mason, Deborah Kerr, Stewart Granger.* US. Col. 1 hr 40 min. 1952. Also: DUMBO (U)

25 **ROBINSON CRUSOE ON MARS** (U). **Stepney Odeon** (BIS 6000). Th 28 Oct, 3 days. *Director: Byron Haskin.* Science fiction fantasy. *Stars: Paul Mantee, Vic Lundin, Adam West.* US. Col. WS. 1 hr 20 min. 1964. Also: FUN IN ACAPULCO

26 **7th VOYAGE OF SINBAD**

(A). **Tooting Astoria** (BAL 4020). Th 28 Oct, 3 days. *Director: Nathan Juran.* Fantasy spectacle. *Stars: Kerwin. Mathews, Kathryn Grant.* US. Col. SuperDynamation. 1 hr 25 min. 1957/8. Also: THREE WORLDS OF GULLIVER (U)

27 **SOLD INTO EGYPT** (U). **Dalston Classic** (CLI 6677). Th 28 Oct, 3 days. 1 40. 5 15. 8 50. *Director: Luciano Ricci.* Spectacle. *Stars: Geoffrey Horne, Robert Morley, Belinda Lee.* Italy (dubbed). Col. 1 hr 44 min. 1961. Also: THE MAN FROM THE DINERS CLUB (U)

28 **TARZAN & THE MERMAIDS** (U). **East Ham Granada** (GRA 3000). M 25 Oct, 6 days. *Director: Robert Florey.* Still an original Tarzan. *Star: Johnny Weismuller.* US. B & W. 1 hr 7 min. 1948. Also: IVANHOE

29 **THREE WORLDS OF GULLIVER** (U). **Tooting Astoria** (BAL 4020). Th 28 Oct, 3 days. *Director: Jack Sher.* From Swift. Travels in Lilliput & Brobdignag. *Stars: Kerwin Mathews, June Thorburn.* GB. Col. SuperDynamation. 1959. Also: 7th VOYAGE OF SINBAD (U)

30 **ULYSSES AGAINST HERCULES** (U). **Paddington Essoldo** (CUN 2661). M 25 Oct, 3 days. *Director: Mario Carano.* Together at last. *Star: Georges Marchal.* Italy/France (dubbed). Col. 1 hr 39 min. 1961. Also: FIVE GUNS WEST (U)

31 **VOYAGE TO THE BOTTOM OF THE SEA** (U). **Praed St Classic** (PAD 5716). Sun 24 Oct, 7 days. 1 30. 4 45. 7 50. Sun 4 30. 7 35. *Director: Irwin Allen.* Fantasy spectacle. *Stars: Joan Fontaine, Walter Pidgeon, Peter Lorre.* US. Col. WS. 1 hr 45 min. 1961. Also: DUMBO (U)

32 **ZULU. Edmonton Granada** (TOT 5200). M 25 Oct, 6 days. *Director: Cy Enfield.* The battle of Rorke's Drift. *Stars: Stanley Baker, Jack Hawkins, Michael Caine.* GB. Col. WS. 2 hr 15 min. 1963. Also: STAGE TO THUNDER ROCK

## BALLET

33 **THE BOLSHOI BALLET** (U). **Richmond Odeon** (RIC 5759). W 27 Oct only. *Director: Dr Paul Czinner. Stars: The Bolshoi Ballet Co, with Galina Ulanova in "Giselle."* GB. Col. 1 hr 40 min. 1957.

## COMEDY

34 **ANYTHING FOR LAUGHS** ✱ (U). **Victoria Biograph** (VIC 1624). Th 28 Oct, 3 days. Compilation of silent comedy sequences. *Stars: Larry Semar, Ben Turpin, Keystone Cops.* US. B & W. 57 min. 1961. Also: A DISTANT TRUMPET (A)

35 **BILLY LIAR** (A). **Notting Hill Gate Classic** (PAR 5750). ✱ Sun 24 Oct, 4 days. 12 15. 2 20. 4 30. 6 35. 8 45. Sun 4 30. 6 35. 8 45. *Director: John Schlesinger.* The collision of a fantasy life with the brutal facts about Bradford. *Stars: Tom Courtenay, Julie Christie.* GB. B & W. WS. 1 hr 38 min. 1962

36 **THE BRASS BOTTLE. Slough Granada** (Slough 21212) & **Slough Ambassador** (Slough 23520). Sun 24 Oct, 7 days. *Director: Hany Keller.* Fantasy about a genie. *Stars: Tony Randall, Burl Ives, Barbara Eden.* US. Col. 1 hr 29 min. Also: SHENANDOAH (see Selected Releases)

37 **CALL ME BWANA** (U). **Victoria Biograph** (VIC 1624). M 25 Oct, 3 days. *Director: Gordon Douglas.* Missile nose cone-collecting in the African jungle. *Stars: Bob Hope, Anita Ekberg, Alistair Sim, Lionel Jeffries.* 1 hr 33 min. Col. 1962. Also: TWO FOR THE SEESAW (X)

38 **CARRY ON CRUISING** (U). **Brixton Granada** (BRI 2201). M 25 Oct, 5 days (not Sat). *Director: Gerald Thomas. Stars: Sidney James, Kenneth Williams, Liz Fraser.* GB. Col. 1 hr 29 min. 1962. Also: CALAMITY JANE

39 **CARRY ON NURSE** (U). **Hendon Gala** (HEN 6631). Sun 24 Oct, 7 days. *Director: Gerald Thomas. Stars: Shirley Eaton, Wilfrid Hyde White, Leslie Phillips.* GB. B & W. 1 hr 25 min. 1958. Also: THE PAJAMA GAME (U)

40 **DOCTOR IN THE HOUSE** (U). **Watford Essoldo** (WA2 3568). Sun 24 Oct, 7 days. **Southfields Plaza** (VAN 5881). M 25 Oct, 6 days. *Director: Ralph Thomas. Stars: Dirk Bogarde, Kenneth More, Donald Sinden, Donald Houston.* GB. Col. 1 hr 32 min. 1954. Also: GENEVIEVE (U)

41 **DUMBO** (U). **PraedSt Classic** ✱ (PAD5716). Sun 24 Oct, 7 days. 3 25. 6 40. 9 50. Sun 6 30 9 40. **Stockwell Classic** (BRI 2513). Sun 24 Oct, 4 days. 3 15. 6 25. 9 35. Sun 6 20. 9 25. Walt Disney Production. Elephant in flight. US. Col. 1 hr 6 min. 1941. Also: VOYAGE TO THE BOTTOM OF THE SEA (U) (Praed St Classic); THE PRISONER OF ZENDA (U) (Stockwell Classic)

42 **FOLLOW A STAR** (U). **Palmers Green Queen's Hall** (PAL 0860). Sun 24 Oct, 7 days. *Director: Robert Asher.* Little man's dream to be a singing idol. *Star: Norman Wisdom.* GB. B & W. 1 hr 43 min. 1959. Also: WHISTLE DOWN THE WIND (U)

43 **GENEVIEVE** (U). **Watford Essoldo** ✱ (WA2 3568). Sun 24 Oct, 7 days. **Southfields Plaza** (VAN 5881). M 25 Oct, 6 days. *Director: Henry Cornelius.* London to Brighton in veteran cars. *Stars: John Gregson, Dinah Sheridan, Kenneth More, Kay Kendall.* GB. Col. 1 hr 26 min. 1952. Also: DOCTOR IN THE HOUSE (U)

44 **THE LADY KILLERS** (U). **Slough Adelphi** ✱ (Slough 20470). Sun 24 Oct, 3 days. *Director: Alexander Mackendrick.* Black Ealing comedy. *Stars: Alec Guinness, Peter Sellers, Herbert Lom.* GB. Col. 1 hr 30 min. 1955. Also: MARNIE (X)

45 **THE NAKED TRUTH** (U). **Tooting Bec Classic** (BAL 5566). Th 28 Oct, 3 days. 2 5. 5 30. 8 55. *Director: Mario Zampi.* Comedy. *Stars: Peter Sellers, Dennis Price, Terry-Thomas Shirley Eaton.* GB. B & W. 1 hr 32 min. 1957. Also: LAW OF THE LAWLESS (U)

46 **ONE GOOD TURN** (U). **Tottenham Palace, High Rd** (TOT 2141). Sun 24 Oct, 7 days. *Director: John Paddy Carstairs.* Odd-job man in an orphanage. *Stars: Norman Wisdom, Joan Rice.* GB. B & W. 1 hr 34 min. 1954. Also: TROUBLE IN STORE (U)

47 **THE THREE CABALLEROS** (U). **Dalston Classic** (CLI 6677). Sun 24 Oct, 4 days. 3 5. 6 10. 9 15. Sun 6 25. 9 30. **Tooting Bec Classic** (BAL 5566). Sun 24 Oct, 4 days. 3 5. 6 10. 9 15. Sun 6 10. 9 15. *Director: Norman Ferguson.* Donald Duck & nephews. US. Col. 1 hr 12 min. 1944. Also MARCO POLO (U) (Dalston Classic). TORPEDO RUN (U) (Tooting Bec Classic)

48 **TROUBLE IN STORE** (U). **Tottenham Palace, High Rd** (TOT 2141). Sun 24 Oct, 7 days. *Director: John Paddy Carstairs.* The adventures of a department store employee. BFH Award 1954. *Stars: Norman Wisdom, Margaret Rutherford, Lana Morris.* GB. B & W. 1 hr 25 min. 1953. Also: ONE GOOD TURN (U)

49 **THE STOOGES GO WEST** (U). **Stockwell Classic** (BRI 2513). Th 28 Oct, 3 days. 3 55. 7 15. *Director: Edward Bernds. Stars: The Three Stooges.* US. B & W. 56 min. 1951. Also: JOURNEY TO THE CENTRE OF THE EARTH (U)

## DOCUMENTARY

50 **STOWAWAY IN THE SKY** (U). **Croydon Classic** (CRO 6655). Sun 24 Oct, 7 days. 1 5. 4 10. 7 20. Sun 4. 7 15. *Director: Albert Lamorisse.* Over France in a balloon. *Stars: Pascal Lamorisse, Andre Gillé.* Narrated by Jack Lemmon. France. Col. 1 hr 1 min. 1958-60. Also: SUMMER HOLIDAY (U)

51 **THIS SHOCKING WORLD** (X). **Chelsea Essoldo** (FLA 7488). Sun 24 Oct, 7 days. *Director: Gianni Prioia.* Horror documentary. Italy. Col. WS. 1 hr 14 min. 1963. Also: DEVILS OF DARKNESS (X).

## DRAMA

52 **THE CARETAKER** (A). **Chelsea Classic** (FLA 4388). ✱ Sun 24 Oct, 4 days. 12 10. 2 15. 4 25. 6 35. 8 45. Sun 4 30. 6 35. 8 50. *Director: Clive Donner.* From the play by Harold Pinter. Silver Bear Berlin 1963. *Stars: Donald Pleasence, Alan Bates, Robert Shaw.* GB. B & W. 1 hr 45 min. 1963

53 **CAT ON A HOT TIN ROOF** (X). **Highams Park Regal** ✱ (LAR 1888). M 25 Oct, 3 days. *Director: Richard Brooks.* From Tennessee Williams' study of sexual inhibition. *Stars: Elizabeth Taylor, Paul Newman, Burl Ives.* US. Col. 1 hr 48 min. 1948. Also: THE CHARGE IS MURDER (A) (Check)

54 **DILNE MANLA. Bethnal Green Excelsior, Mansford St** (SHO 9158). M 25 Oct, 3 days. *Director: Azad. Stars: Kamal, Zeba.* Pakistan (partly subtitled)

55 **GIRLS FOR THE SUMMER** (A). **Chelsea Classic** (FLA 4388). Th 28 Oct, 3 days. 11 55. 1 45. 4 5. 6 25. 8 45. Sat 30 Oct, 11 15 p m. *Director: Gianni Franciolini.* 5 interwoven stories set at a seaside resort. *Stars: Marcello Mastroianni, Michele Morgan, Sylva Koscina.* France (sub-titled). Col. 1 hr 54 min. 1958

56 **MILAN. Bethnal Green Excelsior, Mansford St** (SHO 9158). Th 28 Oct, 3 days. *Director: Dutta. Stars: Rahman, Deeba.* Pakistan (partly subtitled). B & W

57 **MURIEL** (A). **Hampstead Everyman** ✱ (HAM 1525). M ✱ 25 Oct, 7 days. *Director: Alain Resnais* (1st colour feature). An abortive love affair set in Boulogne. "A revolution"—Penelope Gilliatt. *Star: Delphine Seyrig.* France (subtitles). Col. 1 hr 56 min. 1963

58 **TWO FOR THE SEESAW** ✱ (X). **Victoria Biograph** (VIC 1624). M 25 Oct, 3 days. *Director: Robert Wise.* Love affair. *Stars: Robert Mitchum, Shirley Maclaine.* US. B & W. WS. 1 hr 59 min. 1962. Also: CALL ME BWANA (U)

59 **WHISTLE DOWN THE WIND** ✱ (U). **Palmers Green Queen's Hall** (PAL 0860). Sun 24 Oct, 7 days. *Director: Bryan Forbes.* The protection of a murderer by children mistaking him for Christ. *Stars: Hayley Mills, Alan Bates.* GB. B & W. 1 hr 39 min. 1961. Also: FOLLOW A STAR (U)

60 **WOMAN OF THE DUNES** ✱ (X). **Hampstead Classic** (SWI ✱ 4000). Sun 24 Oct, 7 days. 1 20. 4 55. 8 30. Sun 5 5. 8 30. *Director: Tehigsra.* Special Jury Prize Cannes 1964. *Stars: Eiji Okada, Kyoko Kishida.* Japan (subtitles). B & W. 2 hr 7 min. 1964. Also: THE PASSENGER (X)

## HORROR & SCIENCE FICTION

61 **BATTLE IN OUTER SPACE. Paddington Essoldo** (CUN 2661). Th 28 Oct, 3 days. *Director: Inoshiro Honda. Stars: Ryo Ikebe.* Japan. Col. 1 hr 30 min. 1959. Also: COWBOY (U)

62 **DAY OF THE TRIFFIDS** (X). **Slough Adelphi** (Slough 20470). 28 Oct, 3 days. *Director: Steve Seckley from John Wyndham.* The rise and triumph of a carnivorous plant. *Stars: Howard Keel, Janette Scott, Kieron Moore.* GB. Col. WS. 1 hr 34 min. 1961. Also: THE BIRDS (X)

63 **DEVILS OF DARKNESS** (X). **Chelsea Essoldo** (FLA 7488). Sun 24 Oct, 7 days. *Director: Lance Comfort.* Black magic in Brittany. *Stars: William Sylvester, Tracy Reed.* GB. Col. 1 hr 30 min. 1964. Also: THIS SHOCKING WORLD (X)

64 **PANIC IN THE YEAR ZERO** (X). **Notting Hill Imperial Playhouse** (PAR 4992). M 25 Oct, 3 days. *Director: Ray Milland. Stars: Ray Milland, Frankie Avalon.* US. B & W. 1 hr 32 min. 1962. Also: THE STEEL CLAW

## MUSICAL

65 **BLUE HAWAII** (U). **Waterloo Stn Classic** (WAT 4323). Th 28 Oct, 3 days. 3. 4 40. 6 40. 8 40. *Director: Norman Taurog.* Honolulu with 14 songs. *Stars: Elvis Presley, Joan Blackman, Angela Lansbury.* US. Col. 1 hr 41 min. 1961

66 **CALAMITY JANE** (U). **Brixton Granada** ✱ (BRI 2201). M 25 Oct, 5 days (not Sat). *Director: David Butler.* First cousin to Annie Oakley. *Stars: Doris Day, Howard Keel.* US. Col. 1 hr 40 min. 1953. Also: CARRY ON CRUISING

67 **FUN IN ACAPULCO** (U). **Stepney Odeon** (BIS 6000). Th 28 Oct, 3 days. *Director: Richard Thorpe.* Bullfighting & tequila but "strictly for the Mums"—*The Times. Star: Elvis Presley.* US. Col. 1 hr 37 min. 1963. Also: ROBINSON CRUSOE ON MARS

68 **GI BLUES** (U). **Waterloo Stn Classic** (WAT 4323). Sun 24 Oct, 4 days. 2 45. 4 25. 6 30. 8 35. *Director: Norman Taurog.* "One of those American service comedies which so painfully stress the licentiousness of the soldiery"—*Times. Stars: Elvis Presley, Juliet Prowse.* US. Col. 1 hr 37 min. 1960

69 **KISSIN' COUSINS** (U). **St Pancras Tolmer** (EUS 7576). Th 28 Oct, 3 days. *Director: Gene Nelson. Stars: Elvis Presley, Pamela Austin.* US. Col. WS. 1 hr 33 min. 1964. Also: BLOOD ON THE ARROW

70 **THE PAJAMA GAME** (U). **Hendon Gala** ✱ (HEN 6631). Sun 24 Oct, 7 days. *Director: Stanley Donen. Stars: Doris Day, John Raitt.* US. Col. 1 hr 41 min. 1956. Also: CARRY ON NURSE (U)

71 **SUMMER HOLIDAY** (U). **Brixton Classic** (BRI 1649). Sun 24 Oct, 4 days. 1 55. 5 15. 8 35. Sun 5 25. 8 40. **Croydon Classic** (CRO 6655). Sun 25 Oct, 7 days. 2 20. 5 30. 8 40. Sun 5 25. 8 40. *Director: Peter Yates.* By bus to Greece. *Stars: Cliff Richard, The Shadows, Lauri Peters.* GB. Col. WS. 1 hr 49 min. 1962. Also MASTERSON OF KANSAS (U) (Brixton Classic); STOWAWAY IN THE SKY (U) (Croydon Classic)

72 **TOM THUMB** (U). **Putney Globe** (PUT 0032). Sun 24 Oct, 7 days. *Director: George Pal. Stars: Russ Tamblyn, June Thorburn, Terry-Thomas, Peter Sellers.* GB. Col. 1 hr 32 min. 1957/8. Also: THE WIZARD OF OZ

73 **THE WIZARD OF OZ** (U). **Putney Globe** (PUT 0032). ✱ Sun 24 Oct, 7 days. *Director: Victor Fleming.* Academy Music Awards 1939. *Stars: Judy Garland and a rainbow.* US. Col. 1 hr 38 min. 1939. Also: TOM THUMB

74 **THE YOUNG ONES** (U). **Brixton Classic** (BRI 1649). Th 28 Oct, 3 days. 1 35. 5 5. 8 40. **Kilburn Classic** (MAI 6767). Sun 24 Oct, 7 days. 1 55. 5 20. 8 45. Sun 5 45. 9 5. **Highams Park Regal** (LAR 1888). Th 28 Oct, 3 days. *Director: Sidney J Furie.* The first of the English pop musicals. *Stars: Cliff Richard, The Shadows.* GB. Col. WS. 1 hr 48 min. 1961. Also: LAW OF THE LAWLESS (U) (Brixton Classic); TAZA, SON OF COCHISE (U) (Kilburn Classic)

## THRILLERS

75 **THE BIRDS** (X). **Slough Adelphi** ✱ (Slough 20470). Th 28 Oct, 3 days. *Director: Alfred Hitchcock.* "A bird looks such an innocent thing. We call them our little friends, don't we?" *Stars: Tippi Hedren, Suzanne Pleshette, Rod Taylor, Jessica Tandy.* US. Col. 1 hr 39 min. 1962. Also: DAY OF THE TRIFFIDS (X)

76 **THE CHARGE IS MURDER** (A). **Highams Park Regal** (LAR 1888). M 25 Oct, 3 days. *Director: Giacomo Gentilomo.* Jealousy and murder. *Stars: Lea Padovani, Marcello Mastroianni.* Italy (sub titles). B & W. 1951. Also: CAT ON A HOT TIN ROOF (X) (Check)

77 **FATHER BROWN** (U). **Baker St Classic** (WEL 8836). ✱ Sun 24 Oct, 4 days. 12 50. 2 35. 4 40. 6 45. 8 50. Sun 4 30. 6 35. 8 45. *Director: Robert Hamor.* G K Chesterton's inquisitive priest. *Stars: Alec Guinness, Joan Greenwood, Peter Finch, Cecil Parker.* GB. B & W. 1 hr 31 min. 1954

78 **THE MAN FROM THE DINERS CLUB** (U). **Dalston Classic** (CLI 6677). Th 28 Oct, 3 days. 3 25. 7. *Director: Frank Tashlin. Stars: Danny Kaye, Cara Williams, Martha Hyer.* US. B & W. 1 hr 35 min. 1963. Also: SOLD INTO EGYPT (U)

79 **MARNIE** (X). **Slough Adelphi** (Slough 20470). Sun 24 Oct, 3 days. *Director: Alfred Hitchcock. Stars: Tippi Hedren, Sean Connery.* US. Col. WS. 2 hr 10 min. 1964. Also: THE LADY KILLERS (U)

80 **MURDER SHE SAID** (U). **Bayswater ABC** (BAY 4149). M 25 Oct, 6 days. *Director: George Pollock.* From Agatha Christie. Comedy thriller. *Stars: Margaret Rutherford, James Robertson Justice.* GB. B & W. 1 hr 26 min. 1961. Also: THE OUTRAGE (X)

81 **SPY WITH MY FACE** (A). **Leytonstone Rialto** (LEY 1425). Sun 24 Oct, 7 days. **Thornton Heath Granada** (THO 2100). M 25 Oct, 6 days. *Director: John Newland.* From the UNCLE TV series. *Stars: Robert Vaughn, Senta Berger.* US. Col. 1 hr 26 min. 1964. Also: SON OF A GUNFIGHTER (U), Leytonstone Rialto; GUNS IN THE AFTERNOON, Thornton Heath Granada

## WAR

82 **THE DAM BUSTERS** (U). **Baker St Classic** (WEL 8836). Th 28 Oct, 3 days. 12 40. 2 35. 4 40. 6 45. 8 50. Sat 11 15 p m. *Director: Michael Anderson. Stars: Richard Todd, Michael Redgrave.* GB. B & W. 2 hr 4 min. 1955

83 **THE PASSENGER** (X). **Hampstead Classic** (SWI ✱ 4000). Sun 24 Oct, 7 days. 3 30. 7 5. Sun 4. 7 20. *Director: Andrzej Munk.* A woman relives her experiences in Auschwitz. *Stars: Aleksandra Slaska, Anna Ciepielewska.* Poland (subtitles). Col. B & W. WS. 1 hr 2 min. 1961. Also: WOMAN OF THE DUNES (X)

84 **THE STEEL CLAW** (A). **Notting Hill Imperial Playhouse** (PAR 4992). M 25 Oct, 3 days. *Director: George Montgomery. Star: George Montgomery.* US. Col. 1 hr 11 min. 1961. Also: PANIC IN THE YEAR ZERO (X)

85 **TORPEDO RUN** (U). **Tooting Bec Classic** (BAL 5566). Sun 24 Oct, 4 days. 1 20. 4 20. 7 25. Sun 4 25. 7 25. *Director: Joe Peveney.* Pacific war submarines. *Stars: Glenn Ford, Ernest Borgnine.* US. Col. 1 hr 35 min. 1958. Also: THE THREE CABALLEROS (U)

## WESTERN

86 **BLOOD RIVER** (U). **Hackney Essoldo** (AMH 2351). Sun 24 Oct, 7 days. *Director: Helmuth M Backhaus.* Slavery on an Amazon plantation. *Star: Barbara Rutting.* W Germany/Brazil. Col. 1 hr 22 min. 1963. Also: HERCULES AGAINST THE MOON MEN (U)

87 **BLOOD ON THE ARROW** (U). **St Pancras Tolmer** (EUS 7576) & **Highams Pk Regal** (LAR 1888). Th 28 Oct, 3 days. *Director: Sidney Salkow. Stars: Dale Robertson, Martha Hyer.* US. Col. 1 hr 31 min. 1964. Also: KISSIN' COUSINS

7 days. *Director: William Wellman.* A biography of Bill Cody. *Stars: Joel McCrea, Maureen O'Hara.* US. Col. 1 hr 30 min. 1944. Also: FIGHT OR DIE

89 **THE COMMAND** (U). **Notting Hill Imperial Playhouse** (PAR 4992) Th 28 Oct, 3 days. *Director: David Butler.* US Cavalry. *Stars: Guy Madison, James Whitman.* US. Col. WS. 1 hr 34 min. 1953. Also: THE INVINCIBLE SEVEN

90 **COWBOY** (U). **Paddington** ✱ **Essoldo** (CUN 2661) Th 28 Oct, 3 days. *Director: Delmer Daves. Stars: Glenn Ford, Jack Lemmon.* US. Col. 1 hr 30 min. 1957. Also: BATTLE IN OUTER SPACE

91 **A DISTANT TRUMPET** (A). **Victoria Biograph** (VIC 1624) Th 28 Oct, 3 days. *Director: Raoul Walsh.* The end of the Indian Wars. *Stars: Troy Donahue, Suzanne Pleshette.* US. Col. WS. 1 hr 46 min. 1963. Also: ANYTHING FOR LAUGHS (U)

92 **DUEL AT THE RIO BRAVO** (U). **Camberwell Grand** (ROD 4341) M 25 Oct, 6 days. *Director: Tullio Dennichelli.* Wyatt Earp again. *Stars: Guy Madison, Massimo Sorato.* Italy/France/Spain. Col. WS. 1 hr 29 min. 1965. Also: THE BOATMAN (U)

93 **FIVE GUNS WEST** (U). **Paddington Essoldo** (CUN 2661) M 25 Oct, 3 days. *Director: Roger Corman.* Treasure hunting after the Civil War. *Stars: John Lund, Dorothy Malone.* US. Col. 1 hr 12 min. 1955. Also: ULYSSES AGAINST HERCULES (U)

94 **GUNS IN THE AFTERNOON** ✱ (A). **Thornton Heath Granada** (THO 2100) M 25 Oct, 6 days. *Director: Sam Peckinpah.* Brussels Critics' Prize 1963. *Stars: Randolph Scott, Joel McCrea.* US. Col. WS. 1 hr 33 min. 1962. Also: SPY WITH MY FACE (A)

95 **LAW OF THE LAWLESS** (U). **Brixton Classic** (BRI 1649). 3 25. 7. **Tooting Bec Classic** (BAL 5566). 3 40. 7 5. Th 28 Oct, 3 days. *Director: William Clazton.* Frontier struggle in the 1880's. *Stars: Dale Robertson, Yvonne de Carlo.* US. Col. WS. 1 hr 27 min. 1964. Also: THE YOUNG ONES (U) (Brixton Classic); THE NAKED TRUTH (U) (Tooting Classic)

96 **MASTERSON OF KANSAS** (U). **Brixton Classic** (BRI 1649) Sun 24 Oct, 4 days. 3 50. 7 10. Sun 4. 7 15. *Director: William Castle. Star: George Montgomery.* US. Col. 1 hr 12 min. 1954. Also: SUMMER HOLIDAY (U)

97 **ONE-EYED JACKS** (A). **Notting Hill Gate Classic** (PAR 5750) Th 28 Oct. 3 days. 12. 2 40. 5 25. 8 15. Sat 30 Oct. 11 15 p m. *Director: Marlon Brando.* 3 years and 6 million dollars to make. California, Death Valley, sadism and sunsets. *Stars: Marlon Brando, Katy Jurado, Karl Malden.* US. Col. 2 hr 20 min. 1961

98 **THE OUTRAGE** (X). **Bayswater ABC** (BAY 4149) M 25 Oct. 6 days. *Director: Martin Ritt.* Adaptation of "Rashoman." *Stars: Paul Newman, Laurence Harvey, Claire Bloom, Edward G Robinson.* US. B & W. 1 hr 36 min. 1964. Also: MURDER SHE SAID

99 **RIVER OF NO RETURN** (A). ✱ **Stepney Odeon** (BIS 6000) Sun 24 Oct. 4 days. **Becontree Odeon** (Seven Kings 2302) M 25 Oct. 6 days. *Director: Otto Preminger. Stars: Marilyn Monroe, Robert Mitchum.* US. Col. WS. 1 hr 30 min. 1954. Also: KING OF THE KHYBER RIFLES (A)

100 **SON OF A GUNFIGHTER** (U). **Leytonstone Rialto** (LEY 1425) Sun 24 Oct. 7 days. *Director: Paul Landres. Stars: Russ Tamblyn, Kieron Moore.* US. Col. WS. 1 hr 30 min. 1964. Also: SPY WITH MY FACE (A)

**ada** (TOT 5200) M 25 Oct. 6 days. *Director: William Clazton. Stars: Barry Sullivan, Marilyn Maxwell.* US. Col. WS. 1 hr 2 min. 1964. Also: ZULU

102 **TAZA, SON OF COCHISE** (U). **Kilburn Classic** (MAI 6767) Sun 24 Oct. 7 days. 3 45. 7 10. Sun 4 20. 7 40. *Director: Douglas Sirk. Stars: Rock Hudson, Barbara Rush, Gregg Palmer.* US. B & W. 1 hr 17 min. 1954. Also: THE YOUNG ONES (U)

103 **TOP GUN** (A). **Stoke Newington Coliseum** (CLI 1844) Sun 24 Oct. 7 days. 1 35. 4 35. 7 35. Sun 4 30. 7. *Director: Ray Nazarro. Star: Sterling Hayden.* US. B & W. 1 hr 14 min. 1955. Also: JUNGLE ADVENTURER (U)

104 **VENDETTA** (U). **Stepney Essoldo** (STE 4152) M 25 Oct. 3 days. *Director: George Sherman. Stars: Jeffrey Hunter, Arthur Kennedy.* B & W. 1 hr 47 min. 1964. Also: THE BRIGAND OF KANDAHAR (U)

105 **WEST OF MONTANA** (A). **St Pancras Tolmer** (EUS 7576) M 25 Oct. 3 days. *Director: Burt Kennedy. Star: Buddy Ebsen.* US. Col. WS. 1 hr 23 min. 1963. Also: DEMETRIUS & THE GLADIATORS

# SUNDAY SPECIALS

*Showing Sunday only*

**ATTACK OF THE CRAB MONSTERS** (X). *Director: Roger Corman.* Radiated crabs. *Star: Richard Garland.* US. B & W. 1 hr 3 min. 1956. Also:

✱ **RIOT IN CELL BLOCK 11** (X). *Director: Don Siegel.* Prison drama. *Star: Neville Brand.* US. B & W. 1 hr 20 min. Double bill at: **Dartford / Granada** (DAR 1221)

**BEAT GIRL** (X). *Director: Edmund Greville.* Musical drama. *Stars: Adam Faith, Shirley Anne Field.* GB. B & W. 1 hr 25 min. 1959. Also: **THE TERROR STRIKES** (X). *Director: Bert I Gordon.* Horror. *Stars: Sally Fraser, Roger Pace, Dean Parkin.* US. B & W. 1 hr 8 min. 1958. Double bill at: **Southfields Plaza** (VAN 5881)

**THE BLOB** (X). *Director: Irvin S Yeaworth Jun.* The killing of a gelatinous substance. *Stars: Steve McQueen, Aneta Corseaut, Earl Rowe.* US. Col. 1 hr 23 min. 1958. Also: **I MARRIED A MONSTER FROM OUTER SPACE** (X). *Director: Gene Fowler.* Horror. *Stars: Valerie Allen, Peter Baldwin, Tom Tryon.* US. B & W. 1 hr 18 min. 1958. Double bill at: **Deptford Odeon** (TID 3500)

**BOY'S NIGHT OUT** (X). *Director: Michael Gordon.* Sex comedy. *Stars: Kim Novak, James Garner.* US. Col. WS. 1 hr 52 min. 1962. Also: **CRIME BUSTERS** (A). *Director: Boris Sagal.* Documentary-type gangster drama. *Stars: Mark Richman, Martin Gabel, Carol Rossen.* US. B & W. 1 hr 14 min. 1961. Double bill at: **Highams Park Regal** (LAR 1888)

**CARTHAGE IN FLAMES** (U). *Director: Carmine Gallone.* Spectacle. *Stars: José Suarez, Anne Heywood, Pierre Brasseur.* Italy/France. Col. WS. 1 hr 36 min. 1959. Also: **TARNISHED HEROES** (U). *Stars: Dermot Walsh, Anton Rogers.* B & W. 1 hr 16 min. Double bill at: **Paddington Essoldo** (CUN 2661)

**DAVID & GOLIATH** (U). *Directors: Richard Pottier & Ferdinando Baldi.* Spectacle. *Stars: Orson Welles, Massimo Serato, Pierre Gressoy.* Italy (dubbed). Col. WS. 1 hr 33 min. 1959. Also: **IDOL ON PARADE** (U). *Director: John Gilling.* Musical comedy on Army life. *Stars: Anthony Newley, William Bendix, Anne Aubrey.* GB. B & W. 1 hr 32 min. 1958. Double bill at: **Wembley Odeon** (WEM 4694)

*Malatesta.* Spectacle. *Stars: Brad Harris, Gloria Milland.* Italy/Spain. Col. WS. 1 hr 30 min. 1961. Also: **CHICAGO CONFIDENTIAL** (A). *Director: Sidney Salkow.* Crime drama. *Stars: Brian Keith, Beverley Garland, Dick Foran.* US. B & W. 1 hr 13 min. 1957. Double bill at: **Kilburn Grange** (MAI 1664)

**GUN GLORY** (U). *Director: Roy Rowland.* Cattle war. *Stars: Rhonda Fleming, Stewart Granger.* US. Col. WS. 1 hr 27 min. 1957. Also: **SWORD OF MONTE CRISTO** (U). *Director: Maurice Geraghty.* Historical drama. *Stars: George Montgomery, Paula Corady, David Bond.* US. Col. WS. 1 hr 19 min. 1951. Double bill at: **Harlesden Coliseum** (ELG 4957)

**THE H MAN** (X). *Director: Inoshira Honda.* Horror. *Stars: Kenji Sahara, Yumi Shirakawa.* Japan (dubbed). Col. 1 hr ✱ 19 min. 1958. Also: **MURDER BY CONTRACT** (X). *Director: Irving Lerner.* Thriller. *Stars: Vince Edward, Philip Pine.* US. B & W. 1 hr 20 min. 1960. Double bill at: **Becontree Odeon** (Seven Kings 2302)

**THE HUNTERS** (A). *Director: Dick Powell.* The love affair of a Korean war pilot. *Stars: Robert Mitchum, Robert Wagner.* US. Col. WS. 1 hr 48 min. 1958. Also: **CAST A LONG SHADOW** (U). *Director: Thomas Carr.* Western. *Star: Audie Murphy.* US. B & W. 1 hr 22 min. 1959. Double bill at: **Kings X Century** (TER 6321)

**JABSE DEKHA.** *Stars: Pradeep Kumar, Geeta Bali.* India (partly sub-titled). B & W. Also: **BARSAT KIT RAT.** *Stars: Madhubala, Bharat Bhushan.* India (no sub-titles). B & W. Double bill at: **Bethnal Green Excelsior** (SHO 9158)

**THE LAST SUNSET** (A). *Director: Robert Aldrich.* Western. *Stars: Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotton.* US. Col. 1 hr 42 min. 1960. Also: **RAILS INTO LARAMIE** (U). *Director: Jesse Hibbs.* Western. *Stars: John Wayne, Mari Blanchard.* US. Col. 1 hr 21 min. 1954. Double bill at: **Victoria Biograph** (VIC 1624)

✱ **LONELY ARE THE BRAVE** (A). *Director: David Miller, script by Dalton Trumbo.* Requiem of the cowboy. *Stars: Kirk Douglas, Walter Matthau.* US. B & W. WS. 1 hr 45 min. 1962. Also: **MUTINY** (U). *Director: Edward Dmytryk.* At sea in 1812. *Stars: Mark Stevens, Angela Lansbury.* US. Col. 1 hr 17 min. 1952. Double bill at: **Stepney Essoldo** (STE 4152)

**NO TIME TO DIE** (U). *Director: Terence Young.* P.o.W escape set in Libya. *Stars: Victor Mature, Anthony Newley, Leo Genn.* GB. Col. WS. 1 hr 43 min. 1957. Also: **IN THE NICK** (U). *Director: Ken Hughes.* Prison comedy. *Stars: Anthony Newley, Anne Aubrey, James Booth.* GB. B & W. 1 hr 45 min. 1959. Double bill at: **Camden Town Plaza** (GUL 2443)

✱ **THE QUATERMASS EXPERIMENT** (X). *Director: Val Guest.* The first of the wave. *Star: Edmund O'Brien.* GB. B & W. 1 hr 21 min. 1953. Also: **X THE UNKNOWN** (X). *Director: L Norman.* Horror. *Stars: Dean Jagger, Leo McKern.* GB. B & W. 1 hr 17 min. Double bill at: **Enfield Rialto** (ENF 0711), **Harrow Granada** (Harrow 1946), **Walthamstow Granada** (COP 7092)

**SEDDOK** (X). *Director: A G Majano.* Horror. *Stars: Alberto Lupo, Susanne Loret, Sergio Fantoni.* Italy/France. B & W. 1 hr 45 min. 1960. Also: **FRANTIC** (X). *Director: Serge Friedmann.* Thriller about identical twins. *Stars: Jaques Riberolles, Ellen Kessler.* France. B & W.

**SPARTACUS THE GLADIATOR** (A). *Director: Riccardo Freda.* Spectacle. *Star: Massimo Girotti.* Italy (dubbed). B & W. 1 hr 35 min. 1952. Also: **THE IRON SHERIFF** (U). *Director: Sidney Salkow.* Western. *Stars: Sterling Hayden, Constance Ford, John Dehner.* US. B & W. 1 hr 12 min. 1957. Double bill at: **Notting Hill Imperial Playhouse** (PAR 4992)

✱ **SPLENDOUR IN THE GRASS** (X). *Director: Elia Kazan.* Study in sexual frustration. *Stars: Natalie Wood, Warren Beatty.* US. Col. 2 hr 4 min. 1961. Also: **THE BEAST WITH A MILLION EYES** (A). *Director: David Kamarsky.* Domination by telepathy. *Stars: Paul Birch, Lorna Thayer.* US. B & W. 1 hr 10 min. 1955. Double bill at: **Camberwell Grand** (ROD 4341)

**THEY CAME TO CORDURA** (A). *Director: Robert Rossen.* Modern Western. *Stars: Gary Cooper, Rita Hayworth, Van Heflin.* US. Col. WS. 1 hr 49 min. 1958. Also: **TREASURE OF SAN TERESA** (A). *Director: Alvin Rakoff.* Hidden jewels in Czechoslovakia. *Stars: Eddie Constantine, Marius Goring.* GB. B & W. 1 hr 21 min. 1959. Double bill at: **Brixton Granada** (BRI 2201)

**ULYSSES** (U). *Director: Mario Camcini. Stars: Kirk Douglas, Sylvana Mangano, Anthony Quinn.* Italy (dubbed). Col. 1 hr 44 min. 1954. Also: **ATTILA THE HUN** (A). *Director: Francisci. Stars: Anthony Quinn, Sophia Loren.* Italy (dubbed). Col. 1 hr 30 min. 1954. Double bill at: **Edmonton Granada** (TOT 5200)

**VOODOO WOMAN** (X). *Director: Edward L Cann.* Horror. *Stars: Marla English, Tom Conway, Chuck Connors, Lance Fuller.* US. B & W. 1 hr 16 min. 1956. Also: **THE TERROR STRIKES** (X). *Director: Bert Gordon.* Horror. *Stars: Sally Fraser, Roger Pace, Dean Parkin.* US. B & W. 1 hr 8 min. 1958. Double bill at: **Harringay Curzon** (MOU 1070)

**THE WARRIOR AND THE SLAVE GIRL** (U). *Director: Vittorio Cottasavi.* Spectacle. *Stars: Gianna Maria Canale, Ettore Manni.* Italy (dubbed). B & W. 1 hr 23 min. 1960. Also: **WEEKEND WITH LULU** (A). *Director: John Paddy Carstairs.* Comedy. *Stars: Bob Monkhouse, Shirley Eaton, Leslie Phillips.* GB. B & W. 1 hr 27 min. 1961. Double bill at: **Kensal Rise Odeon** (LAD 3786)

**WARRIORS FIVE** (A). *Director: Leopoldo Savona.* Italy 1944. *Stars: Jack Palance, Giovanna Ralli.* France/Italy (dubbed). B & W. 1 hr 27 min. 1961. Also: **CROOKS ANONYMOUS** (U). *Director: Ken Annakin.* Satirical comedy. *Stars: Wilfrid Hyde White, Stanley Baxter.* GB. B & W. 1 hr 27 min. 1962. Double bill at: **Eltham Hill Gaumont** (ELT 3767), WARRIORS FIVE with **WE JOINED THE NAVY, Kings X Odeon** (TER 3534)

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**Compton Cinema Club,** 60 Old Compton St (REG 7521). From Th 14 Oct. **FESTIVAL** 5 15. 8

**Starlight Club,** May Fair Hotel, Berkeley Sq (MAY 7777). Sun 24 Oct, 4 days. **SONG WITHOUT END.** Sun 8 30. M-W 8. 10 30. The life of Liszt. *Stars: Dirk Bogarde, Genevieve Page.* US. Col WS

Th 28 Oct, 3 days. **H.M.S. DEFIANT.** 8. 10 30. *Stars: Alec Guinness, Dirk Bogarde.* GB. B & W

## NATIONAL FILM THEATRE

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✱ Sat 23 Oct. **WUTHERING HEIGHTS.** 4. *Director: Luis Bunuel.* "It's a great book for surrealists."—Bunuel. *Stars: Irasema Dillian, Jorge Mistral.*

✱ Mexico. B & W. 1953. **THE RUNAWAY STREET-CAR.** 6 15. *Director: Luis Bunuel.* A crazy night-ride in a stolen street-car. *Stars: Lilia Prado, Carlos Navarroz, Agustin Insunza.* Mexico. B & W. 1953.

✱ **DEATH AND THE RIVER.** 8 30. *Director: Luis Bunuel.* "7 deaths, 4 burials, and I don't know how many vigils."—Bunuel. *Stars: Columba Dominguez, Miguel Torruco, Joaquin Cordero.* Mexico. B & W. 1954

✱ Sun 24 Oct. **LOVE ONE ANOTHER.** 4. *Director: Carl Drever.* The struggle of Jews in Russia, 1905. *Stars: Polina Piekowska, Richard Boleslawsky, Johannes Meyer.* Germany.

✱ B & W. 1921. **THE CRIMINAL**

✱ **LIFE OF ARCHIBALDO DE LA CRUZ.** 6 15. *Director: Luis Bunuel.* The frustrated paranoia of a man compelled to kill young women. *Stars: Ernesto Alonso, Miroslava.* Mexico. B &

✱ W. 1955. **MERRY-GO-ROUND.** 8 30. *Directors: Erich von Stroheim & Rupert Julian.* A loveless marriage in the last years of the Austro-Hungarian Empire. *Stars: Norman Kerry, Mary Philbin, Cesare Gravina.* US. B & W. 1922

M 25 Oct. **DEATH AT BROADCASTING HOUSE.** 6 15. 8 30. *Director: Reginald Denham.* Murder mystery. *Stars: Ian Hunter, Henry Kendall.* GB. B & W. 1934

✱ T 26 Oct. **THE LAST MILE.** 6 15. *Director: Sam Bischoff.* Set in the Death House. "For anyone interested in the America of the 30's, it's a must."—Richard Roud. *Stars: Howard Philips, Preston Foster, George E Stone, Noel Madison.* US. B & W. 1932. DEATH AND THE RIVER. 8 30

✱ W 27 Oct. **CELA S'APPELLE L'AURORE.** 6 15. *Director: Luis Bunuel.* A man driven by injustice to murder. *Stars: Georges Marchal, Lucia Bose, Giani Esposito.* Mexico. B & W.

✱ 1955. **MIKAEL.** 8 30. *Director: Carl Dreyer.* Youth versus age. An old artist tries to hang on to his male model. *Stars: Benjamin Christensen, Walter Slezak, Nora Gregor.* Germany. B & W. 1924

✱ Th 28 Oct. **LA MORT EN CE JARDIN.** 6 15. *Director: Luis Bunuel.* The degeneration of some political refugees escaping through the jungle. *Stars: Simone Signoret, Charles Vanel, Georges Marchal.* Mexico. B & W. 1956. MERRY-GO-ROUND. 8 30

F 29 Oct. CELA S'APPELLE ✱ L'AURORE. 6 15. **EL.** 8 30. ✱ *Director: Luis Bunuel.* A study of a selfish and brutal paranoiac. *Stars: Arturo de Cordova, Delia Garces.* Mexico. B & W. 1952

# IN FLIGHT

**TWA/all Inter-continental** ✱ **flights. VON RYAN'S EXPRESS** (U). *Director: Mark Robson.* WW II adventure set in Italy. *Stars: Frank Sinatra, Trevor Howard.* US. Col. WS. 1 hr 50 min. 1965

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# MISCELLANY

## BOOK AHEAD

**Royal Command Variety Performance,** London Palladium (GER 6166) in the presence of the Queen and Prince Philip. 8 Nov, 8 p m. Some seats available at 15 gns and 20 gns only

**Der Rosenkavalier.** Paul Czinner's film has one screening at the Royal Festival Hall on 25 Nov, at 7 p m. Booking opens 25 Oct. Seats 10s, 7s 6d, 5s, by post or telephone (WAT 3191). Colour and magnetic sound of Salzburg Festival performance with Elisabeth Schwarzkopf, Sena Jurinac, Anneleise Rothenberger, Otto Edelmann, conducted by Herbert von Karajan

**9th London Film Festival** at the National Film Theatre. Thur 4 Nov to Sat 20 Nov. Programmes on weekdays will begin at 6 15, 8 45; on weekends at 1 30, 4, 6 30, 9. There will also be two all-night sessions, beginning at 11 30 on Fridays 5 & 12 Nov. Booking for members opens by post on 23 Oct. Booking for non-members opens by post & telephone on 1 Nov. All seats 8s. All night 25s

**Danny Kaye conducts the London Philharmonic Orchestra** at the Royal Albert Hall on 15 Feb 1966. Tickets: 10s (gallery standing), and 1, 2, 3, 5, 10, 25 and 50 guineas, the two last prices including a champagne reception afterwards to meet Danny Kaye. Applications for tickets to Evening with Danny Kaye, 53 Welbeck St, London W 1. The proceeds of the concert are in aid of the LPO Appeal Fund

## OUT-OF-TOWN

### KARTING

Four Counties Karting Club meeting, Rye House Stadium, Hoddesdon, Herts, Sun 24 Oct, 12 30 p m. Car park, clubhouse, refreshments. Trains, Liverpool St-Rye House, 42 min past each hour

### LIVESTOCK SHOW

Hereford Herd Book Society's Shows & Sales, Hereford, Mon 25 Oct, Tues 26 Oct. Regular train services from Paddington via Worcester

### YACHTING

Ringwood Spinnaker Club open meeting, Blashford Lake, Hants, Sun 24 Oct, 11 a m-5 p m. Three races for the Enterprise Trophy. Inquiries for temporary membership, autumn season, to Peter Todhunter, Pipers Wood, Hurn Rd, Ringwood, Hants. Train. Waterloo-Salisbury 11 a m, then buses to Blashford

### CAR RACING

MG CC spring races, Brand's Hatch, Kent, Sun 24 Oct. 110 entries. Good for picnics. Hourly train service Victoria-Swanley at 14 min past hour

### COUNTRY HOUSE

Albury Park, Guildford, Surrey, open daily 1 30-5 p m, but closes for last time on 30 Oct following death of owner, the Dowager Duchess of Northumberland. Gardens laid out by John Evelyn, the diarist. Adm 3s, children 1s 6d. Coaches: Green Line 715 to Guildford, or 712, 713, 714 to Dorking. Then 425 to Albury Park

## SPORT

### ASSOCIATION FOOTBALL

First Division: **ARSENAL v BLACKBURN,** Highbury Stadium, Sat 3 p m (Piccadilly line to Arsenal and Finsbury Park. Buses: 4 4a 19 29 39 127 168 221 253 259 269 279)

**CHELSEA v LEICESTER,** Stamford Bridge, Sat 3 p m (District to Fulham Broadway. Buses: 9 11 28 30 31 74 74a 74b 91)

Second Division: **CRYSTAL PALACE v ROTHERHAM,** Selhurst Park, Sat 3 p m (Victoria to Thornton Heath. Buses: 68 75 133 154 157 196)

Third Division: **BRENTFORD v OLDHAM ATHLETIC,** Griffin Park, Sat 3 p m (Piccadilly line to South Ealing. Buses: 91 97 116 117 255 267)

**MILLWALL v BRISTOL ROVERS,** The Den, M 7 30 p m (Metropolitan line to New Cross Gate. Buses: 21 36 36a 36b 53 141a 163 171 177 182 202. Green Line: 701 702 704 705 717)

### RUGBY UNION

**BLACKHEATH v NEWPORT,** Rectory Field, Sat 3 p m (London Bridge to Blackheath 2 2. Buses: 53 54 70 75 89 108 108a 192 228 228a. Green Line: 701 702)

**HARLEQUINS v WATERLOO,** Twickenham, Sat 3 p m (District line to Richmond then bus 73. Waterloo to Twickenham. Buses: 73 110 203 203a 267)

**LONDON SCOTTISH v BEDFORD,** Richmond Athletic Ground, Sat 3 p m (District line to Richmond. Buses: 27 65 71 90 90b 37 73 235)

**SURREY v EASTERN COUNTIES,** Old Deer Park, Richmond, Wed 3 p m (District line to Richmond. Buses: 27 65 71 90 90b)

### GREYHOUND RACING

**STAMFORD BRIDGE,** Sat 6 15 p m, Thur 2 30 p m (District line to Fulham Broadway. Buses: 11 14 22 28 91)

**WHITE CITY,** Sat & Thur 7 30 p m (Central line to White City. Buses: 71 72 72a 105 220 268)

**WALTHAMSTOW,** Sat & Thur 7 45 p m (buses 6b 38 69 249 249b 256 256a 257 278; or buses 34 58 144 to Crooked Billet then short walk)

**PARK ROYAL,** Mon & Fri 2 30 p m (Bakerloo line to Harlesden; then bus 12)

**WEMBLEY,** Mon & Fri 7 45 p m (Bakerloo to Wembley Park. Buses: 16 18 46, 79 79a 83 92 92a)

**HENDON,** Mon & Fri 7 45 p m (Northern line to Brent. Buses: 112 142 245 266 292)

**WIMBLEDON,** Wed & Fri 7 30 p m (District line to Wimbledon. Buses: 44 77 77a 185 189 220)

### RACING

Flat Racing & Steeplechasing **NEWBURY,** Sat 2 p m (Paddington 11 45 a m. Change Reading Central)

**DONCASTER,** Sat 2 p m (King's X 10 20 a m)

**ASCOT,** Wed & Thur (Waterloo to Ascot, 24 54 min past hour. Hour's journey)

Flat Racing: **LINGFIELD PARK** Fri 2 p m (Victoria to Lingfield Park 9 min past hour. 55 min journey)

Steeplechasing: **WYE,** Kent, 2 p m (Charing X to Wye 10 min past hour. Hour and a half journey)

**NOTTINGHAM,** Mon, Tues 2 p m (St Pancras 11 15 a m) (1st Pullman only. Also 10 25, change Leicester. All classes)

## SHOPPING NEWS

**Pat and Stewart Perkins** plan to open a shop for children's clothes in Upper Montagu St in November. It will probably be called Little People. A year ago they started the Little People Postal Boutique, 8 Cavendish Pl, Cavendish Sq, W 1, selling children's clothes by mail order. The clothes are pretty and not expensive, and will be stocked in their shop, augmented by more luxurious garments, such as tiny fur coats

**David Mlinaric's** antique and furnishing shop in Lower Sloane St is due to open about the middle of Nov. It will be on two floors—antiques in the basements, and fashions in decorating and furniture on the ground floor

**Wallpaper Manufacturers Ltd** will exhibit their new designs for 1966 from 10 Nov to 10 Dec. The show, called Wallpapers, '66, will be at 82 Piccadilly, W 1, and will be open to the public on weekdays from 10 a m to 10 p m. It will feature papers by Crown, Sanderson and Shand Kydd

**Laura Esmond,** 163 Draycott Av, SW 3 (KNI 3386), is a new boutique mainly for women's clothes, but also for men's shirts. It is the Chelsea equivalent of the Donald Davies Boutique in Mayfair, and has a large selection of Donald Davies shirts, dresses, long skirts and trousers in Irish tweed. Colours are especially varied and mixable

**The Show-Biz Boutique,** Kilgannon Suite, 2nd floor, 15 Hanover Square, W 1 (GRO 2352) opened on 6 October. It is a small boutique catering for individual taste, and run by Jean Inglis, who has been in show business herself since she was eleven, appearing among other parts as Principal Boy in panto. The atmosphere is informal, rather like shopping in a private house; among the stock are hats by James Wedge, shoes by Moya Bowler, suits by Louis Henry and Roger Nelson, underwear designed by Jean Inglis herself

## FILMS ON TV

Sat, 23 Oct. 8 10-9 45. BBC-1. **THE FAR COUNTRY.** *Director: Anthony Mann.* Western. Set in the Yukon. *Star: James Stewart.* US. 1955

Sun 24 Oct. 7 25-9 10. BBC-1. **COVER GIRL.** *Director: Charles Vidor.* Comedy. *Stars: Rita Hayworth, Gene Kelly, Phil Silvers.* US. 1944

Sun 24 Oct. 9 25-11 10. ITV. **KINGS GO FORTH.** *Director: Delmer Daves.* Love story set in France during WW II. *Stars: Frank Sinatra, Tony Curtis, Natalie Wood.* US. 1958

Sun 24 Oct. 4-5 30. ITV. **BILLY THE KID.** *Director: David Miller.* Western. *Stars: Robert Taylor, Ian Hunter.* US. 1941

Tues 26 Oct. 9-10 35. BBC-1. **THE SOLID GOLD CADILLAC.** *Director: Richard Quine.* Comedy. *Stars: Judy Holliday, Paul Douglas.* US. 1956

Wed 27 Oct. 9 30-10 50. BBC-2. Vintage Years of Hollywood Series. **NOW AND FOREVER.** *Director: Henry Hathaway.* A father's efforts to bring up his motherless daughter. *Stars: Gary Cooper, Carole Lombard, Shirley Temple.* US. 1934

Thur 28 Oct. 9 40-11 15. ITV. **THUNDER IN THE SUN.** *Director: Russell Rouse.* The travels of some Basques to California after the Napoleonic wars. *Stars: Susan Hayward, Jeff Chandler.* US. 1958

## SALEROOMS

**MON 25 OCT**
English and Continental glass at Sotheby's. 11 a m
Chinese ceramics and Oriental works of art (£10 to £780) at Christie's, 11 a m. Including two lots from Lady Spencer-Churchill of Ch'ien Lung and K'ang Hsi vases

**TUES 26 OCT**
English pottery and porcelain at Sotheby's, 11 a m
Miniatures, enamels, objects of art and vertu at Christie's, 11 a m

**WED 27 OCT**
Books from the Northwick Park Collection, at Christie's, 11 a m
18th- and 19th-century paintings and drawings, including drawings by Constable and illustrated rhymes by Edward Lear, Sotheby's. Drawings 11 a m, paintings 2 30 p m

**WED to FRI 29 OCT**
Arms, armour, militaria, coins and medals at Wallis & Wallis, Lewes, Sussex, 11 a m

**THUR 28 OCT**
English and foreign silver and plate at Sotheby's, 11 a m
English furniture and clocks, Eastern rugs and carpets, including 3 lots from Brook's Club in St James's, at Christie's, 11 a m
Stamps, Covers of the World (£4 to £1,200) at Harmer's, 2 p m

**FRI 29 OCT**
Stamps, Covers of the World, Harmer's, 11 a m to 2 p m
Pictures from Captain Edward Spencer-Churchill's Northwick Park Collection, including Francesco Guardi's *Entrance to the Gran Canal, Venice,* which may fetch around £30,000, at Christie's, 11 a m

**ADDRESSES**
**Bonham & Sons Ltd,** Montpelier Galleries, Montpelier St, SW 7 (KNI 9161)
**Christie's,** 8 King St, SW 1 (TRA 9060)
**Motcomb Galleries,** Motcomb St, SW 1 (BEL 3636)
**Phillips, Son & Neale Ltd,** 7 Blenheim St, W 1 (GRO 8541)
**Puttick & Simpson Ltd,** 7 Blenheim St, W 1 (GRO 8541)
**Sotheby & Co,** 34 New Bond St, W 1 (HYD 7242)
**H R Harmer Ltd,** 41 New Bond St, W 1 (MAY 0218)
**Wallis & Wallis,** 210 High St, Lewes, Sussex (Lewes 3137)

## NEW RESTAURANTS

**L'Escargot Bienvenu** of 48 Greek St, W 1 (GER 4460) has opened two new banqueting suites: the Chagall Suite for parties of up to 38 people, and the Soulages Suite for parties of up to 50. Banqueting price starts at about 30s a head. On the ground floor, the restaurant is still open every day except Sunday. Last orders at 11 p m. About £2 a head including wine

**The Cockney Pride** in Jermyn St, near Piccadilly Cir. A reconstruction of an old London pub with Victorian fittings, the notices in rhyming slang. Cockney menu, appetising and lovable: faggots and peas, saveloys, jellied eals. No dish over 7s 6d. Waitresses


LONDON LIFE is printed by Sun Printers Ltd, Watford, and East Midland Litho Printers Ltd, Peterborough, and bound by Sun Printers Ltd, Watford and London.
LONDON LIFE is published by ILLUSTRATED NEWSPAPERS LTD, Elm House, 10-16 Elm St, London, WC 1. 21 October 1965.

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